

CATALOGUE
OF
JAPANESE COLOUR PRINTS,
Surimono, Books & Original Drawings.

FIRST DAY'S SALE.

TOSA SCHOOL DRAWINGS,
COLOUR PRINTS BY THE PRINCIPAL ARTISTS FROM MASANOBU TO
KUNISADA, including Rare Works by CHINCHŌ, MOROMASA, TOYONOBU, etc., and a
Complete Set of THE SIX TAMA RIVERS, by UTAMARO.

SECOND DAY'S SALE.

COLOUR PRINTS BY THE PRINCIPAL ARTISTS OF THE NINETEENTH
CENTURY, FROM KUNIYOSHI TO KYŌSAI, INCLUDING
MANY FINE PRINTS BY HIROSHIGE, AND THE RARE SET KŌTO SHŌKEI.

THIRD DAY'S SALE.

SURIMONO, INCLUDING SOME RARE PENTAPTICH SETS;
KAKEMONO AND ILLUSTRATED BOOKS;
Also OTHER PROPERTIES,
COMPRISING HARUNOBU AND SHIBA KOKAN; HOKUSAI DRAWINGS;
UTAMARO'S DIPTYCH, DREAM OF THE EMPEROR MING HWANG;
And a large number of Framed Prints.

FOURTH DAY'S SALE.

JAPANESE COLOUR PRINTS,
*The Properties of Basil Stewart, Esq. of Tunbridge Wells;
of H. C. Thomas, Esq. of 9, York Gate, Regents Park;
And OTHER PROPERTIES, and
CHINESE DRAWINGS.*

WHICH WILL BE SOLD BY AUCTION
BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,
AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W.(1),
On MONDAY, 31st of MAY, 1920, and Three following Days,
AT ONE O'CLOCK PRECISELY.

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- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. Every lot will be sold with all faults and errors of description, and will on no account be returnable.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
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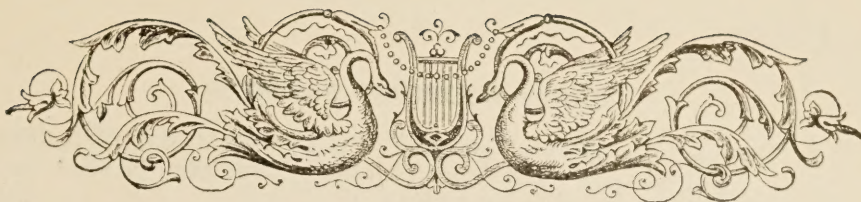
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CATALOGUE
OF
JAPANESE COLOUR PRINTS
AND
DRAWINGS.

FIRST DAY'S SALE.

TOSA SCHOOL.

LOT

- | | | | | |
|--|-----------------------|--|--|--|
| <i>Cartmann</i> <i>Hand</i> <i>Kato</i> <i>Lulac</i> <i>Kato</i> | 1 2 3 4 5 | Sixteen Drawings , in colours, of incidents in the life of a priest ; on paper of various sizes Five Drawings , in colours, Scenes of Court Life, etc. ; on paper Five Drawings , in colours, one of a Screen, with floral decoration, and four of Pines, Bamboo, and Flowers beneath snow ; on paper Five Drawings , three of Dolls for the HINA MATSURI, and two of Scenes in Court Life ; in colours on paper Two Drawings : A Horseman passing a willow, and a Man leading a horse half covered by a willow branch ; in colours on paper ; <i>fine work</i> | (16) (5) (5) (5) (2) | 12 12 10 14 16 |
|--|-----------------------|--|--|--|

ŌTSU DRAWINGS.

- | | | | | |
|-----------------|---|--|-----|---|
| <i>Cartmann</i> | 6 | The Namazu , or Earthquake Fish, with a monkey as Kadori Myōjin on its back, holding a gourd, and a somewhat comical figure as Fudō ; <i>both unsigned ; in colours</i> | (2) | 5 |
|-----------------|---|--|-----|---|

EARLY BUDDHIST PRINTS.

- 13 7 Nitten, the Sun God, standing; Fudō, with his acolytes Seitaka and Kongara; and The Thirteen Buddhas; in black and white, coloured by hand, on paper (3) *hand*

MASANOBU (Okumura), c. 1685-c. 1765.

- 12 8 Hokuri Yūgejo, "Amusements of the North Quarter," i. e. the Yoshiwara. Seven sheets of double-page illustrations, YOKO-YE, two being the first and last sheets of the book; both signed OKUMURA MASANOBU; on four sheets (4) *Cartmann*

- 14 9 The Procession of the Corean Ambassador, a panoramic view on twelve sheets, in black and white; signed OKUMURA MASANOBU, sealed MASANOBU (12) *hand*

- 1 14 10 Sugawara no Michizane in Court Costume, seated on a dais under a plum and pine, black and white, hand coloured, KAKEMONO-YE; signed HŌGETSUDŌ TANCHŌSAI OKUMURA SHINMYŌ BUNKAKU MASANOBU *do*

- 14 11 Sugawara no Michizane, another copy, cut down *do*

- 12 12 Kōshi Shidōken, "The Story Teller Shidōken" (Fukai), seated at a low table with an open book of the KŌSEN MONOGATARI, and holding the HYŌSHIGE with which he beats the table to emphasise the points of his story, coloured by hand; HASHIRAKAKE size; signed HŌGETSUDŌ OKUMURA BUNKAKU MASANOBU *Clarke*

* * * Very rare.

- 1 12 13 A Corean Prince on horseback writing on a sheet of paper the character TORA "Tiger," coloured by hand; KAKEMONO-YE; signed HŌGETSUDŌ SHŌMEI OKUMURA BUNKAKU MASANOBU *Bigginbottom*

TOSHINOBU (Okumura), c. 1745-1763.

- 1 14 14 Theatrical Duo: Morita Kanya III seated by a waterfall holding out a SAKÉ cup to be filled by another actor as a woman holding a SAKÉ kettle; HOSO-YE, URUSHI-YE; signed OKUMURA TOSHINOBU *Booper*

SUKENOBU (Nishikawa), 1671-1751.

- 16 15 Book Illustrations: Seven single pages, some forming double-page pictures of the occupations of women, coloured by hand; unsigned; on three sheets (3) *Simpson*

CHINCHŌ (Hanekawa), 1679-1754.

- 16 *Hartmann* Daikoku, the God of Riches, standing on rice bales, with mallet in hand and bag over his left shoulder, coloured by hand, URUSHI-YE; a large sized sheet 21½ in. by 10¼ in.; signed HANEKAWA MOTONOBU

[See Illustration. Plate I].

2 4

TOYONOBU (Ishikawa), 1711-1785.

- 17 *Ainsworth* Kichisa and Yao-ya O Shichi: Nakamura Kumetaro as Kichisa, standing, holding a shuttlecock and looking down at Sanogawa Ichimatsu as O Shichi on one knee, holding a battledore; printed in black and a greyish blue on a large sheet 19 in. by 14¼ in.; signed MEIJŌDŌ ISHIKAWA SHŪHA TOYONOBU, sealed TOYONOBU

[See Illustration. Plate II].

21

KIYOMASU (Torii), 1706-1764.

- 18 *Hartmann* Utagawa Shirogorō as Yoritomo, standing, holding a mirror in front and another up to the back of his head; HOSO-YE, hand coloured; signed TORII KIYOMASU

2 10

KIYOHIRO (Torii), 1708-1766.

- 19 *Bigginbottom* Theatrical Duo: Segawa Kichimatsu in female character, standing, holding a love-letter, behind Bandō Hikosaburō as a fishmonger seated outside his shop; HOSO-YE, printed in BENI and green; signed TORII KIYOHIRO

2 15

KIYOMITSU (Torii), 1735-1785.

- 20 *Kato* Hashirakake: A Woman as Kōhaku seated on a flying crane, holding a scroll and looking down on Urashima seated on a tortoise of long life on the sea-shore; signed TORII KIYOMITSU

[See Illustration. Plate III].

2 12

- 21 *Hartmann* Hashirakake: The Lady Josan no Miya, standing, holding her cat by a cord; signed TORII KIYOMITSU

2 10

MOROMASA (Furuyama), c. 1716-c. 1743.

- 22 *Ainsworth* Tsutsue Kichijūrō of Kyōto as a woman dancing the spear dance, the heads of the spears enveloped in fur coverings, coloured by hand; a large size print, 22¼ in. by 12½ in.; signed TSUKITSU-KIDŌ FURUYAMA MOROMASA

*** He was a pupil of Moronobu but rarely used the Hishikawa family name, retaining his own family name of Furuyama.

[See Illustration. Plate IV].

21

HARUNOBU (Suzuki), d. 1770.

21. 23 An Early Usuzuri Print : An Egret standing on one leg on a pile at the side of a river bank, and another on wings descending, the birds rendered in outline and gauffrage, the river in a slate blue, and the reeds or grasses under snow in yellow and black ; *medium size, almost square, without title or text ; unsigned* *Leclerc*
[See Illustration. Plate V].
- 5 5 24 Out for a Walk : A young Woman leaving a tea-house and passing along the RŌKA round the garden, turning to look down at another young woman reclining by the FUSUMA-SHIKI, who is pulling at the SHIKAKE she carries on her arm ; in the background on the SHŌJI are the shadows of a woman serving a man with SAKÉ ; *large size, almost square (top trimmed), without title or text ; signed HARUNOBU* *Leclerc*
* * This copy bears the stamp of the Kyōsai collection.
[See Illustration. Plate V].
- 5 5 25 The Sleepy Kamuro : A young OIRAN on one knee before a lantern, reading a letter she has just written, and behind her a sleepy KAMURO on her knees, nodding, beside the mosquito curtain of a bed ; *medium size, almost square, without title or text ; signed HARUNOBU* *Leclerc*
[See Illustration. Plate V].
- 4 5 26 A Youth Fishing with a seine : He stands in the water close to the bank under a cherry in blossom, pulling up the net, with a boy by his side ; *large size, almost square, without title or text, and unsigned* *Pickering*
- 3 10 27 An Oiran on one knee on a SHŌGI outside a house holding a pipe and waving her sleeve to some unseen acquaintance, and her KAMURO passing along in front looking backwards ; in the foreground a cherry-tree and fencing on the street ; *large size, almost square, with a poem in the clouds ; signed SUZUKI HARUNOBU* *Kato*
- 5 10 28 An Oiran seated before her TOBAKO-BON in a Yoshiwara cage caressing her KAMURO who is warming her fingers over a brazier, while five men are looking in at them through the bars ; *a very unusual large size print, 14 $\frac{3}{4}$ in. by 9 $\frac{5}{8}$ in. ; signed HARUNOBU* *Blade*
[See Illustration. Plate VI].
- 2 15 29 A Pleasure Party in a covered boat on the Sumida river, a girl with a fan leaning over the side, a youth with one arm around her holding a rod and line, and two girls in the rear craning their necks to look over them at a duck diving ; *oblong, YOKO-YE ; unsigned* *Simpson*
[See Illustration. Plate VII].

- 30 Fūryū Enshoku Manyemon, "Manyemon's Feast of Love."
Two YOKO-YE sheets of this work: Manyemon meeting the
fairies in the grounds of Kasamori temple; and Manyemon
embracing a girl while another peeps through a curtain; *both*
unsigned (2)

- 31 A Young Samurai and a Girl struggling on the floor in front of
the TOKONOMA in a house; outside on the ENGAWA a bird in a
cage; YOKO-YE; *unsigned*

- 32 A Man and a Girl frolicing on the ground in a house, and another
girl beating the man with her long stemmed pipe; *signed in KANA*,
HARUNOBU

- 33 Passing the Time: A Man lying under the FUTON on a bed, pipe
in hand and a KAMURO kneeling beside him fanning the fire in
the brazier with the paper handkerchiefs, waiting for the OIRAN
who is just coming behind the screen; YOKO-YE; *unsigned*

- 34 A Group of Boys, four quarreling over a GO table and one knocked
over on the ground; *signed* SUZUKI HARUNOBU; *in poor condition*

- 35 Hashirakake: A Woman loosely clad standing beside a bath-house
looking on to an iris pool, holding an insect cage with a mantis in
it; *strongly in the style of Toyonobu*; *signed* SUZUKI HARUNOBU

KORYŪSAI (Isoda), 1720-c. 1782.

- 36 Rai no tori, "Thunder Birds," two standing under a pine-tree;
medium size, almost square; *signed* KORYŪSAI
[See Illustration. Plate V].

- 37 Kayoiiji of Echizen-ya on parade, passing to the left, followed by
two SHINZŌ side by side, one of whom is checking the laughter of
one of the two KAMURO on the near side, one behind another;
full size, upright; *one of the series* HINAGATA WAKANA NO
HATSUMOYŌ, "New Designs for Spring Grasses"; *signed* BUKŌ
YAGENBORI INSHI KORYŪSAI

- 38 Utagawa of Matsuba-ya on parade, passing to the left, with a
KAMURO and SHINZŌ on the far side, and another KAMURO and
SHINZŌ in the rear; *from the same set as the foregoing, and the*
same signature

- 39 Meizan of Kagemanji-ya on parade, passing to the right, one
KAMURO in the rear, and one on the far side talking to a youth
carrying the KAMBAN; *full size, upright*; *no title*; *signed*
KORYŪSAI

- 40 Shizuka of Tama-ya on parade, passing to the left, with a KAMURO
on her far side and another behind, followed by a man shading
her with an umbrella; *half block size*; *signed* KORYŪSAI

- 1 12 41 **Stolen Sweets**: A Youth embracing a girl in bed with a man who is fast asleep; YOKO-YE; *unsigned* *Blake*
- 1 42 **Hashirakake**: KWAN YU, standing grasping a halberd and stroking his long beard; in pure black and white; *signed* KORYŪSAI *Hartmann*
- 2 4 43 **Hashirakake**: A KOMOSŌ standing under a barred window looking up at two girls who are looking down at him; *signed* KORYŪSAI *Simpson*
- 2 44 **Hashirakake**: GOMPACHI AND KOMURASAKI walking side by side under a sprouting willow and blossoming plum; *signed* KORYŪSAI *Hooper*
- 1 14 45 **Hashirakake**: TEA-HOUSE SCENE. A Youth seated on a balcony leaning against the railing and looking down on a tea-house waitress ascending the stairs carrying a cup; *signed* KORYŪSAI *Higginbottom*
- 2 10 46 **Hashirakake**: A TRAVELLING POTTERY SELLER standing by his box of goods, holding up a pot for inspection by a girl standing behind a barred window; *signed* KORYŪSAI *Simpson*

MASUNOBU (Tanaka), worked c. 1754-1771.

- 1 12 47 **Hashirakake**: THE LETTER READING SCENE from Chūshingura parodied. A Youth reading the letter, a girl on the balcony catching the reflection in a folding glass, and a cat under the ENGAWA playing with the fluttering end of the scroll; *signed* MASUNOBU *Hand*

SHUNSHŌ (Katsukawa), 1724-1792.

- 1 12 48 **Theatrical Duo**: Nakamura Juzō as a SAMURAI seated in front of a garden fence, and Segawa Kikunō III as a woman standing beside him with her sleeve up to her mouth; *large size, almost square; unsigned* *Kato*
- 1 10 49 **Ōtani Hiroji III** in male character, standing drawing a sword; and **Tomizawa Hansaburō** in male character, holding a fan; *both HOSO-YE; signed* SHUNSHO *Simpson*

SHUNKŌ (Katsukawa), worked c. 1765-1790.

- 1 12 50 **Onoye Matsusuke** as a KUGE in Court costume, holding a lantern standing below a reed blind; HOSO-YE; *signed* SHUNKŌ *Clark*

SHUNTEI (Katsukawa), 1769-1820.

- 14 51 **Kwan-Yu** standing holding a roll, and his retainer Tcheou Tsang standing behind him holding his halberd, on a grey wash ground; *full size, upright; signed* SHUNTEI *Hartmann*
- 10 51A **Raikō** destroying the Devils of Ōeyama. Triptych; and **A** Theatrical Duo; *both signed* SHUNTEI (2) *do*

SHUNYEI (Katsukawa), 1767-1819.

- 52 Yamashita Kinsaku II (from Ōsaka) in female character standing with folded arms; and Onoye Matsusuke as a male servant; both HOSO-YE; signed SHUNYEI 1 12
- 53 Iwai Hanshirō IV as a woman standing in a go-down before a pile of boxes.—Kataoka Nizayemon IV as an old man holding a bare sword.—Ichikawa Monnosuke III as a woman standing holding a SHAKUHACHI, sword in belt; all HOSO-YE; signed SHUNYEI (3) 1 10
- 54 Chūshingura: Six Scenes for Acts III, IV, VII, VIII, IX and X; medium size, almost square; each signed SHUNYEI (6) 18
- [For Illustrations of Acts IV and IX see Plate VII].
- 55 Chūshingura, Act IV: The Commissioners ordering Yenya Hangwan to commit self dispatch; medium size, upright; signed SHUNYEI 1 12

SHUNKWAKU (Katsukawa), c. 1785.

- 56 Ichikawa Yaozō III as a Palace Warder standing under a bough of cherry; HOSO-YE; signed KATSU SHUNKWAKU 1 15

SHUNSHŌ and SHIGEMASA.

- 57 Kaiko Yashinai Gusa "On the Rearing of Silkworms"; seven of the twelve half-block prints; some signed KATSUKAWA SHUNSHŌ and some KITAO SHIGEMASA; published 1786 1 18

KIYONAGA (Torii), 1752-1813.

- 58 Segawa of Matsuba-ya on parade, passing to the left with two KAMURO in the rear, in front of the fire buckets outside Matsuba-ya; full-size upright; one of the series HINAGATA WAKANA NO HATSUMOYŌ; "New Designs for Spring Grasses"; signed KİYONAGA 4
- 59 Maiyuzumi of Daimonji-ya on parade, passing to the right, followed by two KAMURO and two SHINZŌ in the rear; one of the same set as the foregoing; signed KİYONAGA; much discoloured 2 5
- 60 Kintaro with a telescope watching two TENGU fighting in the air, and an ONI beside Kintaro also looking up at them; full-size upright; signed KİYONAGA 1 4
- 61 Suruga-chō on New Year's Morning: Outside the Store of Mitsui two Young Women coming up the street side by side, followed by a page boy; full-size upright; signed KİYONAGA 5 10
- [See Illustration. Plate IX].

- 2
1 15
3 5
2 15
- 62 Hashirakake : A TAYŪ walking beside the New Year KADOMATSU with a KAMURO on her far side, and the SHIMENAWA stretched above ; *signed* KIYONAGA

[See Illustration. Plate VIII].

Kartmann

- 63 Hashirakake : Another Copy of the foregoing
- 64 Hashirakake : AFTER THE BATH. A Woman loosely clad squatting outside the bath house cutting her toe-nails, and another woman dressed standing talking to her ; *signed* KIYONAGA

do

do

Stade

- 65 Hashirakake : FISHING ON THE SUMIDA RIVER. A Man sitting in a boat with rod and line, a woman behind him, and another woman standing up looking at the landscape ; a junk with bare poles in the rear ; *signed* KIYONAGA

SHUNCHŌ (Katsukawa), *worked c. 1770-1790.*

- 2 5
- 66 Tokiwazu of Chōji-ya kneeling in the rear of two Yoshiwara Performers in the guise of Ebisu and Daikoku, and another woman by her side laughing ; through the window bars is a view of the rice fields beyond ; *full-size upright ; signed* SHUNCHŌ

Hooper

- 2 10
- 67 Hashirakake : Two LOVERS who have quarrelled, he standing with face averted beside the bed screen, and she beside him, her hand on his arm trying to persuade him to say no more but come to bed ; *signed* SHUNCHŌ

Kartmann

[See Illustration. Plate VIII].

- 2 5
- 68 Hashirakake : YOSHIWARA SCENE. A Man seated on the bedding looking up at a woman standing before him ; over the screen hangs his outer robe ; through the barred window moored junks and a reedy marsh ; *signed* SHUNCHŌ

do

- 2 4
- 69 Hashirakake : TWO WOMEN IN A SNOW STORM. One in a horn-hiding head-dress holding an umbrella over a young unmarried lady ; *unsigned*

do

- 1 2
- 69A Minamoto no Yoshitsune on his favourite black horse Suruzumi under a pine tree ; *full-size upright ; signed* KATSUKAWA SHUNCHŌ ; *very rare, but faded*

do

SHUNZAN (Katsukawa), *worked c. 1776-1800.*

- 5
- 70 The Oil Thief : Taira no Tadamori capturing the supposed monster in the grounds of Gion no Yoshiro, a Rain Scene on a grey wash ground ; *medium size upright ; signed* SHUNZAN

do

- 12
- 71 Watanabe no Tsuna drawing his sword, with the demon of the RASHOMON on his back ; *full-size upright ; signed* KATSUKAWA SHUNZAN

do

MASANOBU (Kitao), 1761-1816.

- 72 Hashirakake: Two LOVERS standing under a branch of pine, he with his arm round her neck and holding her girdle, at which a monkey, belonging to a squatting travelling showman, is tugging; *unsigned*

/ 14

UTAMARO (Kitagawa), 1754-1806.

- 73 Dōji Gyōretsu: "A Boys' Procession" Viewing Fuji. Hexptych. A young DAIMYŌ being borne in a NORIMONO, with the usual retinue; *on six small size sheets; unsigned*

/ 1

- 74 Toba-ye: Five attenuated Figures and a cray-fish; HOSO-YE; *signed* UTAMARO; *early work and rare*

/ 18

- 75 Visiting the Asakusa Temple: Two Groups of five each, chiefly ladies, meeting outside the KAMINARI MON, their porters carrying presents in the rear; *two sheets of a pentptych; signed* UTAMARO (2)

6 5

[See Illustration. Plate IX].

- 76 Yoshitsune Serenading Joruri Hime, two sheets of a triptych. In the centre the daughter of Kiichi Hogen standing among her maids, her head behind a reed blind; on the left Reizei going with a lantern to the garden gate to see who it is playing the flute, and Yoshitsune's attendant crouching below the fence; *full size upright; signed* UTAMARO (2)

5 5

- 77 Shibata no Katsuiye in his castle, Kita-no-shō exchanging his TACHI for the sword of death from the hands of his wife Kotani no Kata, after defeat had made his own existence impossible; *medium size, upright; signed* UTAMARO

3 10

- 78 Taiko Hideyoshi receiving Hideyasu the son of the Tokugawa Shogun Ieyasu as a hostage after the defeat of Ieyasu and Oda Nobuo at Komaki Yama in 1584; *one of the same series as the foregoing; signed* UTAMARO

5

- 79 Night Festival on the Sumida River, the right hand sheet of a triptych. A Woman seated on a SHŌGI, smoking, a tea-house waitress leaning on the SHŌGI behind her, and another woman standing holding out her hand towards a boy on the centre sheet; *full size, upright; signed* UTAMARO

10 5

[See Illustration. Plate IX].

- 80 The Six Tama Rivers: A Complete Set forming a continuous series, joining together as a river falling from the mountains into a broad stream: On the left (No. 1) THE KII TAMA RIVER with two ladies holding fans, one seated, the other standing. No. 2,

20 10

Lot 80—*continued*.

MICHINOKU : A Mother standing, holding in her arms a baby boy, who is watching CHIDORI flying, startled by the clapping of hands of his brother. No. 3, MUSASHI : A Woman holding up a baby boy, who is trying to pound linen in a wash-tub, and another woman looking on. No. 4, SETTSU : A Woman fulling linen under a pine-tree, and two others approaching carrying linen and a beater. No. 5, ŌMI : A Woman and girl standing, and a woman squatting beside the river, with bush-clover on the bank. No. 6, YAMASHIRO : Two Women helping a young lady to ford the stream, with YAMABUKI on its banks; *medium size, upright; each signed* UTAMARO (6)

[*See Illustrations. Plate X*].

- 3 . 81 **First Visit to a Temple**: A Woman carrying a little girl on her shoulder, sheltered by an umbrella held by a servant in the rear, and three other women in front; centre sheet of a triptych; *full size, upright; signed* UTAMARO *Artmann*
- 3 10 82 **Konokimi wazu ni Kashikoshi**, "A Clever Woman at Archery." A Woman on one knee aiming at a target with bow and arrow; *full size, upright, one of a set* YEDO MU TAMA GAO, "Six Yedo Tama Faces"; *signed* UTAMARO *do*
- 8 10 83 **Shinobu uri**, "A Seller of Shinobu," an edible fern, *Davallia bullata*, standing holding a basket full, beside another woman, both being NIWAKA characters; *small size, upright, from a set* SEIRŌ NIWAKA; *signed* UTAMARO *do*
- 2 12 84 **Tenarai-go Hana fure sode**, "The name of a Dance in the Niwaka Festival." A Girl with an umbrella and writing pad standing behind a squatting man.—A Woman on one knee reading a book.—**Bust Portrait** of a Woman; *all signed* UTAMARO *do* (3)
- 5 5 85 **Joshoku Taiko Tewaza Gusa**, "Women's work in the Cultivation of Silk-worms": Six sheets, *Nos. 7 to 12 of the set of twelve of the First Edition of this work, but in poor condition; all signed* UTAMARO *Probian* (6)
- 14 85A **The Awabi-shell Divers of Ise**: Reproduction of Utamaro's most famous triptych, with flesh coloured outlines (3) *Pickering*

UTAMARO II, 1806-1835.

- 86 **Sparrows and Bamboo**, in black and grey, the sparrows tinted brown, *full size, upright*.—A Group of Horses, in black and grey, *dated* Dragon 1 = 1808.—A Fan Leaf, with bust of a man and poem by SAMBA, also instructions for mounting, *dated* Dragon 6 = 1808; *all signed* UTAMARO *Payer* (3)

KIKUMARO (Kitagawa), *worked c. 1789-1829.*

- 87 Visitors arriving at Ōyama Temple. Triptych. Scene between the outer gate and the tea-house opposite, a lady getting out of a KAGO, a woman and two children on a horse, and servants and waitresses attending on them, one serving a man with a cup of tea on the left sheet; *full size, upright; signed KIKUMARO* (3)

- 88 Sawamura Gennosuke, the Actor, seated filling his pipe, and the courtesan Takao beside him, with her hand on his shoulder, around them is spread a New Year feast.—Wakamurasaki of Tama-ya seated with a book, *both signed KAIMEI*, "Changing the name" TSUKIMARO.—Cuckoo and Moon, in black and white, *signed TSUKIMARO* (3)

SEKKYO (Sawa), *c. 1800.*

- 88A Two Birds and a willow tree; and A Bird on a branch of a blossoming plum-tree, in black and grey; *both full size, upright; signed SAWA SEKKYO* (2)

SHIKŌ (Yeishōsai), *worked c. 1773-1805.*

- 89 Ichikawa of Matsuba-ya on parade passing to the left, a KAMURO on each side and a SHINZŌ in the rear; *full size, upright; signed YEISHŌSAI*

- 90 Hashirakake: A TAYŪ walking to the right, looking to the left, her KAMURO on the near side, and across the top the eaves of a house with fluttering papers inscribed with poems; *signed CHŌKI*
[See Illustration. Plate VIII].

YEISHI (Hosoda), *c. 1746-1829.*

- 91 Hashirakake: A TALL WOMAN standing on the thwart of a covered pleasure boat with her back to the roof, smoking, and another looking out from inside; *signed YEISHI*

YEISHŌ (Hosoda), *worked c. 1790-1800.*

- 92 Hanamurasaki of Kado-Tama-ya, half-length, holding a letter in between her teeth and rolling it up with her hands, a KAMURO in front and a SHINZŌ on her right, on a pale yellow ground; *full size, upright, from a set SEIRŌ BIJIN AWASE; signed YEISHŌ*

SHŪCHŌ (Tamagawa), worked c. 1790-1800.

- 10 92A Hashirakake : OKARU AND YURANOSUKE, Okaru sitting on his shoulder as he helps her down from the balcony after the letter-reading scene in the Chūshingura ; *unsigned* *Kartman*

YEIRI (Rekisentei), worked c. 1789-1810.

- 10 92B Yedo Nihon Bashi Odawara-cho : A great crowd of buyers at the fish-market beside the canal ; *full size, oblong ; signed* *do*
REKISENTEI YEIRI

HOKUSAI (Katsushika), 1760-1849.

- 1 8 93 Shubi no Matsu, "The Pine-tree Rendezvous." A Girl standing on the balcony of a house arranging her hair-pins and looking over at the river bank ; HOSO-YE, *one of a set* TŌSEI MIYATO-GAWA JUKKEI, "Ten Views of the Miyato River" ; *signed* SHUNRŌ *do*

* * Very rare ; early work.

- 1 12 93A Fūryū Nakute Nana Kuse, "Seven bad habits or peculiarities." Bust and half-length portraits of Women at their toilettes, the one, bust only, cleaning her teeth, is always showing her teeth ; the other, standing talking to her, is always showing her tongue, *medium size, upright, on a mica ground ; signed* KAKŌ *big pullover*

- 14 94 Ryōgoku bashi : A Lady and a little girl standing on a river bank pointing out the fireworks to another woman, and two boys amusing themselves on a long pole projecting over the water, the far bank of the river in the mists of evening ; *full size, oblong, sealed* SŌRI *Kartman*

- 1 95 Shin Yoshiwara Ō Mon Kuchi, "The Great Gate of the New Yoshiwara" ; and nine other Views from the SHIMPAN UKIYE set ; *signed* HOKUSAI (10) *do*

- 1 10 96 Kanatehon Chūshingura : Four Sheets of the First Edition and two of a later issue, *of the full-size oblong set ; unsigned* (6) *Pickering*

- 1 11 97 Kanatehon Chūshingura : Complete set of eleven Scenes of a late issue, except perhaps the first sheet, which bears the date Tiger 4 = 1806 (11) *Kato*

FUGAKU SAN-JŪ ROK'KEI.

"THE THIRTY-SIX VIEWS OF FUJI."

- 10 98 Minobu gawa, No. 7 ; and Shinshū, Suwa-Ko, No. 13, *stained and worn* (2) *do*

- 99 Kazousa no Narumi, with two sailing junks in the foreground ; First edition. No. 11 *Kartman*

- 100 Kanagawa Oki nami' ura, "The Great Uprising Wave on the Coast of Kanagawa"; First edition, but the pink sky faded. No. 20 / 12
- 101 Tōkaidō, Yoshida: Women in the Fuji-mi Tea House looking at the mountain; First edition. No. 22 /
- 102 Sōshū, Hakone Kosui, No. 28; and Tōkaidō Shinagawa Gotenyama no Fuji, No. 40; both late issues (2) /
- 103 Senju Kwagei Yori Chōbō no Fuji, "View of Fuji looking across the 'Town of Flowers' from Senju," with a procession of men carrying muskets; First edition. No. 37 / 6
- 104 Tōkaidō Shinagawa Gotenyama no Fuji; First edition, but poor condition, No. 40; and Yeda, Nihon Bashi, No. 41, also poor condition 14
- 105 Yeto, Suruga-chō, Mitsui Mise, "The Store of Mitsui (the Mercer) in Suruga Street"; First edition. No. 42 / 6
- 106 Tōto Asakusa Hongwan-ji: The Buddhist Temple Hongwan-ji at Asakusa, with tilers repairing the roof. No. 44 / 10
- 107 The Yoshitsune Horse-washing Fall, and The Hollyhock Hill Fall; two of the Waterfall series, No. 4 and No. 6 (2) / 10
- 108 Illustration of a Poem by Sōjō Henjō: Noble ladies in the NIINAME MATSURI, a sacred dance; No. 12 of "The Hundred Poets" series / 6
- 109 Illustration of a Poem by Ariwara no Narihira: Peasants on a bridge over the Tatsuta river, with maple leaves on the stream; No. 17 of "The Hundred Poets" series 2 12
- 110 Kakemono-ye: A Falcon on a pine bough, with a red sun in mist; sealed FUSENKYO 2 5
- * * * Very rare.
[See Illustration. Plate III].
- 110A Ōshū Shiogama Matsushima Ryaku Zu, "An Epitome of the Seacoast around Matsushima in Mutsu"; a large sized sheet, 16½ in. by 22 in.; signed ZEN HOKUSAI I-ITZU 5
- 111 Poppy and Butterfly: A group of blossoms of Papaver rhoeas, a double variety, and a butterfly hovering above the flowers; full size, oblong; signed HOKUSAI I-ITZU 10
- 112 Kanari and Shakuyaku, "A canary flying over Pæonia Albiflora, and Uso and Shidare-zakura, "A Bullfinch hanging head downwards on a branch of weeping cherry; two undivided prints from the small set of KWA CHŌ; second edition; signed ZEN HOKUSAI I-ITZU 14

Pickering

Kartmann

do

do

do

do

do

Kato

Kartmann

Clarke

Slade

Kartmann

a

- 113 **Kakemono-ye**: A Female Diver coming to the surface of the sea, holding up an awabi-shell in one hand, and a chisel between her teeth; signed GWAKYŌ JIN HOKUSAI; copied from a Kakemono by Hokusai *Larman*
- 114 **Fan Leaves**: Twelve Prints, in colours, on paper; signed ZEN HOKUSAI I-ITZU; unmounted, with original wrapper (13) *Biggin*
- 115 **Drawing on Silk**: FUJIMI SAIGYŌ, back view, standing, leaning against a stick; in colours; signed HOKUSAI SŌRI; mounted as a kakemono *Larman*

HOKUMINE (Katsushika), c. 1825.

- 116 **Iwai Yeisaburō**, in male character, standing looking at an inset mirror, bearing the portrait of Nakamura Shichisaburō in female character; full size, upright; signed HOKUSAI'S PUPIL HOKUMINE *Kato*
- * * Very rare.

HOKUTAME (Katshshika), c. 1845.

- 117 **The Ghosts of the Minamoto appearing to Taira no Kiyomori and his Court in his palace of Fukuhara in Settsu**, triptych; signed HAKUSANJIN HOKUTAME.—**Sesshū Daimotsu no ura Heike Onryō Awararuru no zu**, "The Ghosts of the Taira in the great storm off the coast of Daimotsu in Settsu," triptych; signed HOKUTAME (6) *Larman*

GAKUTEI (Yashima), worked 1800-1840.

- 118 **Tempōzan Shōkei Ichiran**, "An Epitome of the Scenery of Tempōzan" (Ōsaka), THE STONE BRIDGE over the Aji river; and EIGHT VIEWS INTO THE MOUNTAINS from the stone wall mouth of the Aji river; both YOKO-YE; signed GOGAKU (2) *Clarke*

HOKUJIU (Shōtei), worked c. 1800-1840.

- 119 **Tōto, Ryōgoku no Fūkei**, "Scenery of Ryōgoku, Yedo": The bridge on the right, with a square tower above booths at the near end, shadows of the bridge and boats on the water, and of people and houses on the land; full size, oblong; signed SHŌTEI HOKUJIU *Larman*

TŌRIN (Tsutsumi), worked c. 1780-1820.

- 120 **Getting out a Festival Car**: The work being hindered by gusts of rain, causing the men to run for shelter; YOKO-YE; signed TORIN *do*

KIYOMINE (Torii), 1788-1869.

- 121 **Karauta of Choji-ya**, seated, writing a poem, under a blossoming plum tree, on which a nightingale is singing; *full size, upright, one of a set from the Four Seasons; signed Kiyomine* /

Kartman

TOYOHARU (Utagawa), 1733-1814.

- 122 **Hashirakake**: THE KITE CARRIER OF A LOVE LETTER. A Youth standing under a garden fence, holding a winder and string attached to a kite, and a girl on a ladder on the other side of the fence loosening the love letter from the kite; *signed Utagawa Toyoharu* /

do

TOYOHIRO (Utagawa), 1765-1830.

- 123 **Street Scene outside Ebisu-ya**: Two Ladies passing along OWARI-CHÔ in front of the great dry-goods store, one sheet of a triptych, *full size, upright*.—**Swallows and Crescent Moon** with a junk mast in the centre, in black and grey, *half block size; both signed TOYOHIRO* (2) /

do

TOYOKUNI (Utagawa), 1769-1825.

- 124 **Chûshingura**: Acts III, IV and VI of a half-block size set; *each signed TOYOKUNI; early work* (3) / 12

Kato

- 125 **Yakusha Jû-ni Tsuki**, "The Actors' Twelve Months." Two triptychs from this series: Fourth Month, Visiting the Kameido temple, the party walking beneath the wistaria trellis; Twelfth Month, Visiting Mukojima, the party walking by the TORII in a snow storm; *each signed TOYOKUNI* (6) / 12

Grotman

- 126 **The Three Beauties of Matsuba-ya**. Triptych. On the right Ichikawa, walking, in the centre Segawa standing behind a seated patron, and on the left Utanosuke coming from parade, with the bars of the house as a background; *full size, upright; signed TOYOKUNI* (3) 2 5

Kato

- 127 **Shiba Shimmei**, View of the front of the temple; and **Chûshingura**, Act XI, The Attack on Moronao's house; *both full size, oblong; signed TOYOKUNI* (2) 14

Kartman

- 128 **Segawa Rokyô** in male character standing holding out a half-opened letter, a silver print; *full size, upright; signed TOYOKUNI; rare, but much wormed*.—**Iwai Hanshiro IV** in female character, crouching on the ground by a grassy mound under a black sky; *full size, upright; signed TOYOKUNI* (2) 5

11

- 129 **Matsumoto Kōshirō IV** in male character and **Segawa Rokō** in female character both in a field, on a black ground, *two of a HOSO-YE triptych*; and Two other Actors in a snow scene triptych; *all signed TOYOKUNI, on two sheets* (2) *Artman*
- 129A **Hashirakake**: Kampei carrying a gun and in the distance Sadakuro following Yochibei to murder him; *signed TOYOKUNI* *do*
- 129B **Hashirakake**: Sawamura Sōjūrō III in private attire with his servant passing a house, and a woman on the balcony looking down at him; *signed TOYOKUNI* *do*
- 130 **Zashiki Kyōgen Gaku-ya no zu**, "View of a Music-house and indoor Drama." Triptych. Three Groups, each of four women playing musical instruments, making up, and acting in an interior before a screen and an IKŌ; *full size, upright; signed TOYOKUNI* (3) *Kato*
- 131 **Theatrical Scenes**: Five sheets of Duos and Trios; *medium and full size, upright; signed TOYOKUNI* (5) *Artman*
- 131A **Kakemono-ye**: The SAGEGIRI or "hanging by the crown of the head," from the play SENDAI HAGI, in which Yorikane, Lord of Sendai, hangs Takao over a boat side by the hair, and cutting it through with his sword, lets her fall in to drown; *signed TOYOKUNI* *do*
- 132 **Sawamura Tanosuke II** as Kuzunoha, the wife of Abe no Yasuna, holding a child and writing on the SHŌJI with a brush in her mouth; three other single Actor prints; and a memorial print of Sawamura Sōjūrō III; *all signed TOYOKUNI* (5) *do*
- 133 **Theatrical Scenes**: Five sheets, and two single sheets from triptychs; *all signed TOYOKUNI* (7) *Grotman*

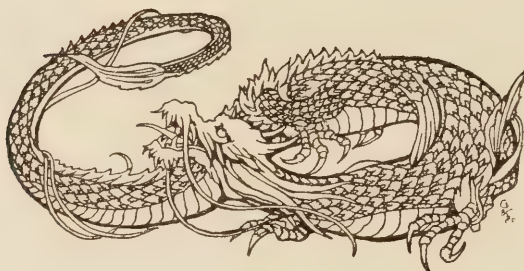
TOYOKUNI (Gosotei), 1777-1835.

- 134 **Kanazawa Kihan**, "Returning Boats at Kanazawa," The entrance to the port with rays of the setting sun across the sky, and shadows on the water, *full size, oblong, one of a set* MEISHO HAKKEI, "Eight Famous Places"; and three Fan prints; *signed TOYOKUNI* (4) *Kato*
- 135 **Snow Scene**: Triptych. Women making a great snow-ball and one carrying a snow rabbit on a tray, *full size, upright*; a crêpe print; and a blue print; *all signed TOYOKUNI* (5) *Grotman*
- 136 **Memorial Print** of Segawa Rokō; two other Actor prints; and two prints of Women; *all signed TOYOKUNI* (5) *Artman*
- 136A **Kakemono-ye**: A Falcon on the bough of a pine tree; *signed* GOSOTEI TOYOKUNI *Bigginbottom*

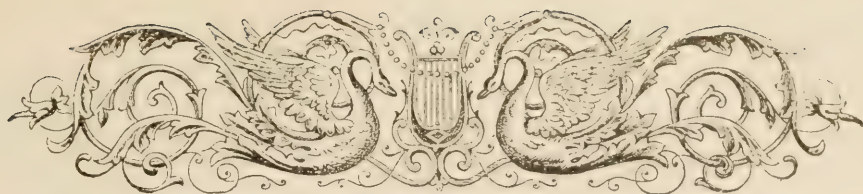
KUNISADA (Utagawa), 1786-1864.

- 137 **Scenes on Ferry Boats:** Three sheets from a set of reproductions of a MAKIMONO by Hanabusa Itchō, copied by KUNISADA, *unsigned*; and three quarter-block prints of Flowers, *signed* GOTOTEI (4)
- 138 **Soga Jūban Kiri no zu,** "View of Soga cutting down ten." The scene of the Soga brothers' revenge and Goro's fight with Suketsune's retainers; *full size, oblong; signed* KŌCHŌRŌ KUNISADA
- 139 **Ghosts and Goblins:** Six sheets, all different; *full size, upright; variously signed*
- 140 **Yaoi, "The Third Month,"** Triptych, *one of a set for "The Five Festivals."* A ferry boat with two ladies, a KOMOSŌ and a woman with a performing monkey on her back, just reaching the shore where two women are waiting; *full size, upright; signed* KŌCHŌRŌ KUNISADA.—**Genji at Futami ga Ura.** Triptych. The Prince standing looking at the awabi shell divers and a fat girl running to catch an octopus washed up on the shore; *signed* TOYOKUNI (2)
- 141 **A Women's Procession** passing through the grounds at Uyeno at the cherry-blossom festival; pentaptych; *signed* KŌCHŌRŌ KUNISADA.—**Snow,** a triptych from a SETSU GEKKA set. Women on the ENGAWA of a house and a visitor coming in through the garden gate; *signed* TOYOKUNI (6)
- 142 **Two Triptychs:** Opening a lantern and the light falling on cherry blossoms, and Women following a lantern in a street; *both signed* KŌCHŌRŌ KUNISADA; and two single-sheet Actor prints (4)
- 143 **Two Triptychs:** Going Insect Catching, and A Windy Day for Cherry Viewing; *signed* KUNISADA CHANGING TO THE SECOND TOYOKUNI and KŌCHŌRŌ TOYOKUNI; and two Ghost prints (4)
- 144 **Four Triptychs,** unmounted: Catching Fireflies; Women outside a house with shadows of performers within; Parade of Courtezans at the Cherry-blossom Festival, and Wayfarers in snow; *variously signed* (12)
- 145 **Two Kakemono-ye:** A Woman in blue winter clothes in snow, and A Woman walking under an umbrella; *both signed* KŌCHŌRŌ KUNISADA (2)
- 146 **Two Kakemono-ye:** A Woman holding a collapsible lantern; and A Woman tying her OBI; *both signed* KUNISADA CHANGING TO THE SECOND TOYOKUNI (2)

- 147 **Nine Fan Prints:** Busts of Women variously employed; *all signed* (9) *Hartmann*
 TOYOKUNI
 147A **Nine Fan Prints:** Various subjects; *all signed* TOYOKUNI (9) *Higginbotham*
 148 **Ten Fan Prints:** Busts of Actors in various characters; *all signed* (10) *Hartmann*
 TOYOKUNI
 149 **Twelve Fan Prints:** Theatrical Duos and Women; *all signed* (12) *Kato*
 TOYOKUNI



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SECOND DAY'S SALE.

KUNIYOSHI (Utagawa), 1797-1861.

LOT

150

Answer
Usui tōge yori Asama ō Miru no zu, "View of Asama seen from the Usui Pass": The Mountain in eruption; three other oblong landscapes, and A Woman in a rain storm in a boat under Eitai bridge; *full size, upright, from CHŪKŌ MEIYO KIJIN DEN, "Biographies of Dutiful Persons"; all signed KUNIYOSHI* (5)

151

Bartmann
Suikoden: Eighteen half-block prints, each with one of the Heroes; *signed ICHİYŪSAI KUNIYOSHI; mounted two on a sheet* (9)

152

Bigginbottom
Buyū Nazorae Genji, "The Heroes of the Minamoto": Seven of this series of panel prints; *signed CHŌWŌRŌ KUNIYOSHI* (7)

153

Kato
Hyakunin Isshu, "Single Poems of the Hundred Poets": The Warders' Fires, The Ajiro, and four others of *this full size upright series; signed ICHİYŪSAI KUNIYOSHI* (6)

154

Lappidge
Hyakunin Isshu: Ten of the set; *all signed* (10)

155

Pickering
Hyakunin Isshu: Another ten; *all signed* (10)

156

Kato
Hyakunin Isshu: Another ten; *all signed* (10)

157

Lappidge
Hyakunin Isshu: Another ten; *all signed* (10)

158

Kato
Hyakunin Isshu: Another ten; *all signed* (10)

159

Archur
Suikoden: Five sheets of *the full size upright series*; and **Oniwaka Maru** fighting a great carp; *all signed ICHİYŪSAI KUNIYOSHI* (6)

160

Bigginbottom
Gishi Shi-jū-shichi nin Hommō toge teki no Kubi no mochi Hikiage no zu, "The great desire of the 47 Faithful Soldiers achieved, the enemy's head taken back in company." Triptych. The RŌNIN crossing the bridge challenged by the watch.—**The Attack on Moronao's Yashiki**, another triptych; *both signed ICHİYŪSAI KUNIYOSHI* (6)

161

Bartmann
Gishi Shi-jū-shichi, etc.: Another copy of the foregoing triptych.—**Chūshingura** in twelve scenes on a triptych.—**Sadakuro** killing Yoichibei, a Scene from Act V of the Chūshingura; *all signed ICHİYŪSAI KUNIYOSHI* (7)

- 10 162 **Gentoku Mitabe Setchu ni Kōmei otori no zu**, "Gentoku goes in the snow wishing to see Kōmei." Triptych.—**Yoshitsune learning to fence** in the woods with Tengu. Triptych.—**Yoshitsune's Fight on Gojo Bridge** with Benkei. Triptych; *all signed* ICHYŪSAI KUNIYOSHI (9) *Hartmann*
- 5 163 **The Arrest of Soga Gorō no Tokimune**. Triptych; and two other historical triptychs; *all signed* ICHYŪSAI KUNIYOSHI (9) *do*
- 13 164 **Yoshitsune Jū-ku Shiu**, "Yoshitsune and his Nineteen Warriors." Triptych: The Minamoto General seated under an awning on a boat; and two other historical triptychs; *all signed* ICHYŪSAI KUNIYOSHI (9) *Lappidge*
- 8 165 **Kidomaru lying in wait for Raikō**. Triptych; and two other historical triptychs; *all signed* ICHYŪSAI KUNIYOSHI (9) *Hartmann*
- 16 166 **Minamoto no Yoshihira attacking the Guard of Taira no Shigemori**: Snow scene. Triptych; another historical triptych; and three other sheets of historical incidents; *all signed* ICHYŪSAI or CHŌWŌRŌ KUNIYOSHI (9) *Knight*
- 14 167 **Boating Scenes**: Three fine triptychs of Women in boats; *signed* ICHYŪSAI or CHŌWŌRŌ KUNIYOSHI (9) *Pickering*
- 1 2 168 **Flower Viewing**: Three triptychs of Women enjoying the sights of plum blossom, cherry blossom and bush clover; *all signed* ICHYŪSAI KUNIYOSHI (9) *do*
- 1 8 169 **The First Shaving of a boy's head**, Triptych; Catching insects by the Tama river, Triptych; and Watching a flock of wild geese, Triptych; *signed* ICHYŪSAI or CHŌWŌRŌ KUNIYOSHI (9) *Lappidge*
- 14 170 **The Ondo Odori** as danced at the Bizen House, Furuichi, Ise, Triptych; The Seven Gods of Good Fortune with rats attending, Triptych; and Viewing Fuji, Triptych; *all signed* ICHYŪSAI KUNIYOSHI (9) *Knight*
- 14 171 **Wakana-Tsumi**: Women picking young spring growths, Triptych; and two other triptychs; *signed* ICHYŪSAI or CHŌWŌRŌ KUNIYOSHI (9) *Lappidge*
- 14 172 **Flower Viewing, Sumida River**, Triptych; ŌTSU-YE, Triptych; and four undivided sheets of Comic pictures; *all signed* ICHYŪSAI KUNIYOSHI (10) *Knight*
- 14 173 **Ni-jū-shi Kō Dōji Kagami**, "A Mirror of the 24 Paragons of Filial Piety": Five sheets of this full size oblong series, showing European influence; *signed* ICHYŪSAI KUNIYOSHI (5) *do*
- 16 174 **Tōdo Ni-jū-shi Kō**: Five sheets of this half-block series, *mounted on three sheets*; and three sheets of "Various size Pictures"; *all signed* (6) *do*

- 175 **Portrait of Ikazuchi Godayū**, a retired wrestler, seated, on a pale yellow ground; and seven miscellaneous prints; *all signed* ICHIYŪSAI KUNIYOSHI (8)
- do 176 **Eight Fan Prints**: Various subjects; *all signed* (8)
- do 177 **Eight Fan Prints**: Various subjects; *all signed* (8)
- Grobian 178 **Kakemono ye**: A Falcon on a pine tree feeding its young, and a red sun behind it; A Youth carrying a falcon; and A Woman carrying an insect cage and a fan; *signed* ICHIYŪSAI or CHŌWŌRŌ KUNIYOSHI (3)

KUNIMASA I (Utagawa), 1772-1810.

- 179 **Theatrical Duo**: Iwai Kumesaburō as a woman on her knees with a bundle of faggots before Iwai Kiyotaro in male character; and two other prints of Actors; *full size, upright; all signed* KUNIMASA (3)

KUNINAGA (Utagawa), 1804-1829.

- do 180 **Tea-house Scene at Fukagawa**. Triptych. Seven Ladies grouped round a little boy who is seated on the balcony leaning on the railings and looking out over the Sumida river, where to the right and left are numbers of junk masts; on the left a man stands holding a dulcimer; *full size, upright; signed* KUNINAGA (3)

UTAGAWA SCHOOL.

- do 181 **Cherry Viewing**: A Women's Procession into the country, YOKOYE, 7 $\frac{1}{4}$ in. by 21 in.; *signed* IPPŌSAI KUNIYASU.—**Fording the Ōi River**: Another Women's Procession, on a similar size sheet; *signed* GOKITEI SADAFUSA (2)
- Pickering 182 **Shin Yoshiwara Yori Mise no Zen Zu**, "Stopping to see the Exhibits in the New Yoshiwara," Men in the street looking into a cage where women are seated; *full size, oblong; signed* UTAGAWA KUNINAO.—**The Arrest of Soga no Gorō**; *full size, oblong; signed* ICHIYENSAI SADAMASU.—**A Ghost**; *signed* KUNICHIKA (3)
- do 184 **A Shadow Triptych**: Three Women outside a house where an entertainment is going on by night; *signed* ICHIKAWA YOSHIKAZU.—**Mizu seme Bōsen no zu**, "Water Attack and Defence," Triptych; *signed* ICHIMŌSAI YOSHITORA (6)
- do 185 **Gempei Ichi-no-tani Kassen**, "Battle of Ichi-no-tani," Triptych: Hatakeyama Shigetada on horseback on the cliff, watching the retreating ships of the Taira sailing away towards Fuji; *full size, upright; signed* ENSHUTEI SHIGEMITSU

* * * Work by this artist is rare.

- 186 **Chūshingura** : Ten Scenes out of a set of 12, half-block size, by an unknown artist ; and a Sea Fight, triptych ; *signed* GYOKURANSAI SADAHIDE (13) *Kato*
- 187 **Views of the Provinces** : Sixty-three quarter-block Views, copied from Hiroshige's Views of the Sixty-odd Provinces, *signed* SADA-NOBU, on 21 sheets ; and two other half-block prints, by the same artist, from a *Yoshitsune* series (23) *do*
- 188 **Five Fan Prints**, by KUNIMARU, KUNICHIKA, YOSHIIKU, etc. (5) *Hartmann*
- 189 **Kakemono-ye** : A KOMOSŌ, standing, *signed* KUNIMARU ; and A Tiger and Bamboo, *signed* ICHIJIUSAI YOSHIKAZU (2) *do*

SHUNSEN (Kashōsai), worked c. 1790-1829.

- 190 **Kikujidō** among chrysanthemums ; and **Visitors to Mimeguri**. on a snowy day ; *both full size, oblong ; the latter signed* KASHŌSAI SHUNSEN (2) *Kato*
- 191 **Kakemono-ye** : An OIRAN on parade passing to the left ; *signed* KATSUKAWA SHUNSEN *Hartmann*

YEISEN (Keisai), 1789-1848.

- 192 **A Bear on a Pine Tree** in snow, *full size, oblong, signed* YEISEN ; **Gotenyama** at the cherry blossom season ; and **Kinryūsan** in snow, *two Yedo views, both signed* YEISEN (3) *Kato*
- 193 **Kwa-chō** : Seven small prints, four on a block size ; *signed* KEISAI ; on two sheets, rare (2) *Hartmann*
- 194 **A Blue Print** : Two Women on a river bank looking at fireworks, *full size, oblong* ; Bust of a Woman ; two half-block Prints, on one sheet ; and a sheet of HARIMAZE ; *all signed* (4) *do*
- 194A **Kakemono-ye** : A Woman walking with a closed umbrella ; and a Woman fixing a candle into a lantern ; *both signed* KEISAI YEISEN (2) *do*

HIROSHIGE (Ichiryūsai), 1797-1858.

- 195 **Shin Yoshiwara Asa Sakura no zu**, "Morning Cherries at the New Yoshiwara." View from outside the great gate ; *full size, oblong, one of the earliest set of TŌTO MEISHO ; signed* ICHIRYŪSAI HIROSHIGE *do*

* * * First edition.

FIRST TŌKAIDŌ SERIES.

| | | | | |
|------------------|-----|---|---|----|
| <i>Yuegaskis</i> | 196 | Kawasaki, <i>first state</i> , No. 3 ; and Hodogaya, <i>only state</i> , No. 5 (2) | 5 | 5 |
| <i>Hartmann</i> | 197 | Hodogaya, <i>only state</i> , No. 5 ; and Fujisawa, <i>only state</i> , No. 7 (2) | 1 | 5 |
| <i>do</i> | 198 | Mishima, <i>first state</i> , No. 12 ; and Hara, <i>only state</i> , No. 14 (2) | | 13 |
| <i>do</i> | 199 | Yoshiwara, <i>first state</i> , No. 15 ; and Yui, <i>only state</i> , No. 17 (2) | | 10 |
| <i>do</i> | 200 | Yoshiwara, <i>first state</i> , No. 15 ; and Okitsu, <i>only state</i> , No. 18 (2) | 1 | 5 |
| <i>do</i> | 201 | Mariko, <i>second state</i> , No. 21 ; and Okabe, <i>first state</i> , No. 22 (2) | | 13 |
| <i>do</i> | 202 | Mariko, <i>third state</i> , No. 21 ; and Okabe, <i>second state</i> , No. 22 (2) | | 10 |
| <i>do</i> | 203 | Okabe, <i>first state</i> , No. 22 ; and Fujieda, <i>only state</i> , No. 23 (2) | 1 | 5 |
| <i>do</i> | 204 | Fujieda, <i>only state</i> , No. 23 ; and Shimada, <i>only state</i> , No. 24 (2) | | 5 |
| <i>do</i> | 205 | Fukuroi, <i>only state</i> , No. 28 ; and Mitsuke, <i>only state</i> , No. 29 (2) | 1 | 5 |
| <i>Geotrias</i> | 206 | Mitsuke, <i>only state</i> , No. 29 ; and Hamamatsu, <i>only state</i> , No. 30 (2) | 1 | 8 |
| <i>Hartmann</i> | 207 | Maisaka, <i>only state</i> , No. 31 ; and Arai, <i>only state</i> , No. 32 (2) | 1 | 1 |
| <i>do</i> | 208 | Shirasuka, <i>only state</i> , No. 33 ; and Yoshida, <i>only state</i> , No. 35 (2) | | 14 |
| <i>Kato</i> | 209 | Goyu, <i>first state</i> , No. 36 ; and Fujikawa, <i>only state</i> , No. 38 (2) | 1 | 8 |
| <i>Hartmann</i> | 210 | Fujikawa, <i>only state</i> , No. 38 ; and Okazaki, <i>only state</i> , No. 39 (2) | 1 | 2 |
| <i>Geotrias</i> | 211 | Okazaki, <i>only state</i> , No. 39 ; and Goyu, <i>first state</i> , No. 36 (2) | 1 | 8 |
| <i>Hartmann</i> | 212 | Chiryū, <i>second state</i> , No. 40 ; and Yokkaichi, <i>only state</i> , No. 44 (2) | | 14 |
| <i>do</i> | 213 | Chiryū, <i>second state</i> , No. 40 ; and Saka no Shita, <i>only state</i> , No. 49 (2) | | 10 |
| <i>Kato</i> | 214 | Saka no Shita, <i>only state</i> , No. 49 ; and Tsuchiyama, <i>only state</i> , No. 50 (2) | 1 | 8 |
| <i>do</i> | 215 | Kameyama, Tsuchiyama, Fujikawa, and Okazaki (4) | 1 | 14 |
| <i>Hartmann</i> | 216 | Totsuka, Mitsuke, Mariko, Hodogaya, and Fujikawa (5) | 1 | |
| <i>do</i> | 217 | Ōtsu, Tsuchiyama, Chiryū, Seki, and Ishiyakushi (5) | | 16 |
| <i>do</i> | 218 | Marusei Tōkaidō, KUSATSU, No. 53.—Yesaki-ya Tōkaidō, MITSUKE, HIRATSUKA, AKASAKA, and KUWANA (5) | 1 | 5 |
| <i>do</i> | 219 | Niigawa, one of the Kisokaidō series, First edition, No. 34 ; signed HIROSHIGE | | 12 |
| <i>do</i> | 220 | Ochiai, one of the Kisokaidō series, No. 45 ; and Akasaka, No. 57 ; both late editions ; signed HIROSHIGE (2) | | 10 |
| <i>Unsworth</i> | 221 | Hosokute, one of the Kisokaidō series, First edition, No. 49 ; signed HIROSHIGE | 1 | 10 |

222 **Moriyama**, one of the Kisokaidō series, First edition, No. 68; signed HIROSHIGE

223 **Suzaki Seiran**, "Clearing Weather at Suzaki," one of the set KANAZAWA HAKKEI; First edition; signed HIROSHIGE

224 **Hirakata Rakugan**, "Homing Geese at Hirakata," one of the set KANAZAWA HAKKEI, a late edition; signed HIROSHIGE

225 **Onna Gyōretsu Takanawa no zu**, "A Women's Procession at Takanawa"; rare lateral triptych, signed HIROSHIGE; late edition, with SANOKI seal

226 **Kasumi ga seki no Kozu**, "Ancient View of the Kasumi Barrier." A Court Lady and her page boy arriving at the top of the hill in the days before it was built over; full size, upright, one of the set TŌTO KYŪSEKI TSUKUSHI; signed HIROSHIGE.—**Chūshin Kōshaku Yukifuri no dan**, "Meeting of the loyal ones in snow." Yazama Jūtarō meeting his wife Orin in Yedo after a long separation, one of the set KOKON JŌRURI TSUKUSHI; signed HIROSHIGE (2)

* * Both rare prints.

227 **Chūshingura**, "The Loyal League." A complete set of full-size oblong prints, with key-pattern borders and TOMO-YE, including the celebrated print of the RONIN crossing the bridge in the snow; signed HIROSHIGE. Plate XV is wrongly numbered (16)

* * First edition.

228 **Chūshingura**: Plate XI, The RONIN crossing the bridge, and Plate XIV, Yakushiji Jiro and the Bannai Sagisaka appearing on the scene; from the same set as the foregoing (2)

229 **Chōhi defending Chōhan Bridge**; full size, oblong, with white feathered border on a green ground; one of the set of Scenes from Chinese and Japanese History.—**Sunshū, Shimizu**, "The Harbour of Shimizu in Suruga"; one of the set NIHON MINATO TSUKUSHI, "The Harbours of Japan"; both signed HIROSHIGE (2)

230 **Gyōgi-yō Ki**, "The Tree of Good Deportment." A Woman carefully carrying a small cabinet with paper and a porcelain animal on it; full size, upright; one of the set FUKU-TOKU KANE NO NARU KI, "Money-bringing Trees"; signed HIROSHIGE.—**Sōshū, Enoshima**, View of the Island from the Seven-ri Beach, hiding Fuji; full size, oblong; signed ICHIRYŪSAI HIROSHIGE; this last very rare (2)

231 **Yedo Kōmei Kwaitei Tsukushi**: "The Famous Resorts of Yedo," i.e. Tea-houses, Mimeguri, Dewa-ya.—Ōji, Ōgi-ya.—Honjō Ko-ume, Okura-an; all signed HIROSHIGE (3)

232 **Yedo Kōmei Kwaitei Tsukushi**: Ryōgoku, Aoyagi-ya.—Fukagawa, Niken Cha-ya.—Imado bashi, Tama Shō; all signed HIROSHIGE (3)

- 233 *Epstein* Yedo Kōmei Kwaitei Tsukushi: Fukagawa Hachiman Mae, Hei Sei.—Imado bashi, Tama Shō.—Ike no hata, Hōrai Tei; *all signed* HIROSHIGE (3) 1 6
- 234 *Rutland* Yedo Kōmei Kwaitei Tsukushi: Yushima, Matsuyagi Tei.—Ryōgoku, Yanagi bashi, Kawachi-ya.—Ryōgoku, Yanagi bashi, Umegawa; *all signed* HIROSHIGE (3) 1 5

YEDO VIEWS.

- 235 *Sinclair* Kōtō Shōkei, "Celebrated Landscapes of Yedo"; *seven out of the eight of this rare set; full size, oblong; published by KAWASHŌ; signed* HIROSHIGE: YOROI NO WATASHI, "The Ferry at Yoroï." Two boats crossing a canal, with passengers standing in each, SHIBA SHINSENZA NO ZU, "Shinsenza St. Shiba," on the left the great black gate of a castle, pedestrians in the street and three dogs. TORA NO MON SOTO NO ZU, "Outside the Tiger Gate." Women walking along the edge of the moat, one carrying a pot of Morning Glories. ŌHASHI NAKASU NO ZU. A boat sailing along the reedy bed of Nakazu, the bridge in the distance. SAKURADA SOTO NO ZU, "Outside Sakurada" (Gate). A curving walk round the moat of Yedo Castle with a raised green bank and people walking round. HIBIYA SOTO NO ZU, "Outside Hibiya" (Gate). Street Scene with a long line of barracks on the right, two women coming to the right followed by a porter. YAMASHITA GO MON NO UCHI, "Inside the Honourable Yamashita Gate." The angle of the moat with a cluster of ducks on the water (7)

* * * A fine set in fine condition.

- 236 *Bart...* Kōtō Shōkei. Three Duplicates: SHIBA SHINSENZA, ŌHASHI NAKASU, and YAMASHITA GO MON (3) 18

- 273 *do* Tōtō Meisho. Five Views from the set with KIKAKUDŌ stamp on the right margins in red: KIANJI MOMIJI NO ZU, "Maples at Kianji"; NAGATA NO BABA, SANNŌ MIYA, with a great TORII in the centre; KANDA MYŌJIN HIGASHI SAKA, "Eastern Ascent to Kanda Myōjin," People in a tea-house overlooking the city; UYENO TŌEIZAN NO ZU, People passing up the grounds to the red temple in the centre; NI CHŌ MACHI SHIBAI NO ZU, "Theatres in Second St.," with a great crowd coming forward; *all signed* HIROSHIGE (5) 12

- 274 *do* Tōtō Meisho. Five Views from the set, with KIKAKUDŌ stamp on the right margins in red: UYENO TŌEIZAN NO ZU, People going up to the red temple in the centre; YUSHIMA TEMMANGŪ, Evening view of the steps up the centre leading to the temple TORII at the top; NI CHŌ MACHI, SHIBAI NO ZU, "Theatres in Second St.," SURUGA CHŌ NO ZU, View of the street, with store of Mitsui at the sides and Fuji at the end; SHIBA SHIMMEI 15

LOT 274—*continued*.

KEIDAI NO ZU, "Visiting the deities in Shiba," Heads of a procession of women followed by men passing between the booths; *all signed HIROSHIGE* (5)

- 16 275 **Tōto Meisho.** Five Views from the set, with KIKAKUDŌ stamp on the right margins in red: SHIBA ATAGO SANJŌ NO ZU, "View from the top of Atago Hill, Shiba," a rainbow spanning the sky across the town and sea beyond; SHIBA ZŌJŌJI SANNAI NO ZU, "Going to Court," through the grounds of the Buddhist Temple at Shiba, a procession with a NORIMONO; KAMEIDO TEMMANGŪ, Snow Scene; MATSUCHIYAMA NO ZU, the temple of Kwanji Ten on a hill to the left beside a stream; RYŌGOKU BASHI NŌRYŌ, "Enjoying the cool of the evening, Ryōgoku bridge," with firework balls above the centre; *all signed HIROSHIGE* (5)

- 16 276 **Tōto Meisho.** Five Views from the set, with KIKAKUDŌ stamp on the right margins in red: TSUKUDA-JIMA IRIFUNE NO ZU, "Incoming boats at Tsukudajima"; SUMIDA-GAWA ZUTSUMI HANAMI NO ZU, "Cherry viewing parties on the banks of the Sumida river"; KAMEIDO, UME YASHIKI NO ZU, "The Plum Garden, Kameido"; SUSAKI SHISHI-GARI, "Hunting at low tide, Susaki," People gathering shell-fish; GOTENYAMA YŪ KYŌ, "Picnics at Gotenyama" under cherry-trees; *all signed HIROSHIGE* (5)

- 1 8 277 **Tōto Meisho.** Five Views from the set, with KIKAKUDŌ stamp on the right margins in red: UYENO, SHINOBAZU NO IKE, the road beside the Shinobazu pond; NAGATA NO BABA SANNŌ MIYA, with a great TORII in the centre; KANDA MYŌJIN HIGASHI SAKA, "Eastern ascent to Kanda Myōjin"; KIANJI MOMIJI NO ZU, "Maples at Kianji"; UYENO TŌEIZAN NO ZU, People passing up the grounds to the red temple in the centre; *all signed HIROSHIGE* (5)

- 1 5 278 **Tōto Meisho.** Three Views from the set, with KIKAKUDŌ stamp on the right margin in red: YOSHIWARA NAKA NO CHŌ YOZAKURA, "Evening cherries, Middle St., Yoshiwara," outside the great gate, the trees showing white against the houses and green in the moonlight; NAGATA NO BABA SANNŌ MIYA with TORII; UYENO, SHINOBAZU NO IKE, the road beside the Shinobazu pond; and two other Views from a set of KŌTO MEISHO, *without publisher's device* (5)

- 1 5 279 **Yeto Meisho.** Five prints from a set with KIKAKUDŌ stamp on the right margins in red: ASUKA-YAMA HANAMI, "Cherry viewing Asuka hill," with two horsemen on the road; MEGURO FUDŌ MODE, "Going to worship Fudō at Meguro," the temple up steps behind dark trees, NIŌ-MON at bottom of the steps and men bathing in a pool on the left; GOTENYAMA YŪ KYŌ, "Picnics at Gotenyama"; KASUMI GA SEKI, a man crossing the hill blowing bubbles; FUKAGAWA TOMIOKA HACHIMAN, with TORII and Sago Palms in the grounds; *all signed HIROSHIGE* (5)

- 280 **Yeto Meisho.** Four Prints from a set with KIKAKUDŌ stamp on the right margins in red: RYŌGOKU BASHI NŌRYŪ, "Enjoying the cool of the evening, Ryōgoku bridge," with firework balls above the centre; MEGURO FUDŌ MODE, "Going to worship Fudō at Meguro," steps to the temple, NIŌ-MON below, and bathing pool to the left; ASUKA-YAMA HANAMI, "Cherry viewing, Asuka hill"; ŌJI INARI NO YASHIRO; and SUMIDA GAWA, a print from another Tōto Meisho set, *with no publisher's mark; all signed HIROSHIGE* (5)
- 281 **Tōto Meisho.** Four Prints from a set with SANOKI stamp in red on the margins: EITAI BASHI FUKAGAWA SHINCHI, "The newly built Eitai bridge, Fukagawa," with a boat lowering its sail as it passes under; KANDA MYŌJIN, the temple on the left and a stone lion, in front a covered booth overlooking the tops of houses; SHIBA AKABANE NO YUKI, snow scene, with canal on the left; YUSHIMA TENJIN SHA, view from the heights overlooking the Shinobazu pond, kites flying; and UYENŌ TŌEIZAN, with cherry trees in blossom; *the last with black SANOKI seal cut on the block; all signed HIROSHIGE* (5)
- 282 **Tōto Meisho.** Five Prints from a set with SANOKI seal cut on the block on the margins: YANAGI-SHIMA MŌKENDŌ, the temple on the far side of a stream, with a bridge leading to it, and the tea houses outside; ŌJI, TAKI NO GAWA, "Waterfall river, Ōji," with men swimming in it, one carrying a fan by his foot; YUSHIMA TENJIN SHA, with kites flying; SHIBA AKABANE YUKI, Snow scene; DOKWAN YAMA MUSHI KIKI NO ZU, "Hearing insects on Dokwan hill," moonlight, women after insects and men picnicing; *all signed HIROSHIGE* (5)
- 283 **Yedo Meisho:** Five Views from a set with the seal of FUJIKEI, *one of which is signed THE SECOND HIROSHIGE, and seal dated Goat 2 = 1859, being probably an altered block of an earlier print, as the set belongs to the censored period, 1842 and 1853* (5)
- 284 **Yedo Meisho:** Seven Views from a set with the seal of ARIDAYA on the blocks, *some seal dated Tiger 7 = 1854* (7)
- 285 **Yedo Meisho:** Four Views from a second edition of the foregoing set, with ARIDAYA seals on the margins; and three others of a later edition, *with seals of Marugin on the blocks, and the original date seals Tiger 7 = 1854* (7)
- 286 **Yedo Meisho Hashi Tuskushi,** "A Series of The Bridges of Yedo," NIHON BASHI, *one of the very rare set, full size, oblong, signed HIROSHIGE, with stamp of SEN-ICHI; and four Prints from a set, with a seal of YAMAMOTO on the margins, titles in irregular shaped panels in centre top of the blocks; period 1842-1847* (5)
- 287 **Yedo Meisho.** The YAMADAYA Figure set: Eighteen out of the forty of this set, including the fine snow scene O CHA NO MIZU, "The Honourable Tea Water Canal," *seal dated 1853 to 1858* (3)

- 288 **Tōto Meisho.** Two from a set with seals of MARUGIN: TSUKU-
DAJIMA, with large moored junks on the right, and boats with
fishing flares; and SHINOBAZU NO IKE, a man in a boat gathering
lotus flowers.—**Shinsen Yedo Meisho**, one print, *published by Kato*
MORIJI, SHIN YOSHIWARA NAKA NO CHŌ at the cherry blossom
festival (3)
- 289 **Tōto Meisho:** Six Views from a set with the seal of MARUSEI,
the titles on the blocks; all signed HIROSHIGE (6) *Hartmann*
- 290 **Yedo Meisho no uchi:** Three Views with the seal of MARU-YA
JIMPACHI on the margins; one with seal of YESAKI-YA; and two
others with seal of ARIDAYA (6) *do*
- 291 **Tōto Kasumi ga seki, Sannō Matsuri:** View of the Proce-
sion going up the hilly street towards the barrier; and **Shigai**
“outside the City,” pedestrians on a broad walk, two carrying a
tree and cranes flying before a red sun; *from Yedo sets, without*
titles; the first published by MASUGIN, the second by KAWASHŌ (2) *do*
* * Both from the Happer collection.
- 292 **Yedo Views:** Five from various sets, *all full size, oblong, signed*
HIROSHIGE (5) *do*
- 293 **Yedo Views:** Ten from various sets, *all full size, oblong, signed*
HIROSHIGE (10) *do*
- 294 **Yedo Views:** Ten from various sets, *all full size, oblong, signed*
HIROSHIGE (10) *do*
- 294A **Yedo Views:** Seventeen, some joined back to back and unmounted,
but mostly first editions (17) *Kato*
- 295 **Kwa Chō:** MATSU NI INKO, Macaw and Pine tree on a yellow
ground, *one of the large size panel series, with seal of JAKURINDŌ*;
MATSU NI FUKURO, “Owl and Pine tree,” another of the same
set; *both signed HIROSHIGE* (2) *Leggihotto*
- 296 **Kwa Chō:** MATSU NI INKO, another copy; and two others of the
two on a block size, a Green Bird and Weeping cherry, and Pea-
cock on the trunk of a tree; *all signed HIROSHIGE* (3) *Hartmann*
- 297 **Kwa Chō:** A two-on-a-block cross wise undivided sheet, and two
upright panels, one three on a block, and one TANZAKU size; *all*
signed HIROSHIGE (3) *do*
- 298 **Kwa Chō:** Another copy of the undivided sheet, and two upright
panels, Kingfisher and Iris, and Green Bird and Cherry; *all*
signed HIROSHIGE (3) *do*
- 299 **Various:** Thirteen small size panel and other Prints, *mounted on*
seven sheets; all signed HIROSHIGE (7) *do*

- 300 **Chūshingura**: A complete set of twelve, two on a block size prints; *published by FUJIKAI; signed HIROSHIGE; period 1842-47* 1 8
Kato * * Rare.
- 301 **First Fish Series**: ASAGAO AND BURI, a red fish spotted white, and a blue backed fish with red fins, and stalks of TSUKUSHI between; TAI, a species of Perch with sprays of SANSHO; BONITO, a blue fish, with shoots of FUYU-ICHIGO below; *all signed ICHIRYUSAI HIROSHIGE* (3) 18
Kartmann
- 302 **Upright Tōkaidō**: Five Views from the TSUTAYA set; *seal dated Hare 7 = 1855; all signed HIROSHIGE* (5) 16
do
- 303 **Tōto Meisho**: Three Triptychs, published by TSUTAYA, c. 1840, with wide embracing views: Nihon Bashi, Ryōgoku Bashi, and Yatsumi Bashi; *full-size, upright; signed ICHIRYUSAI HIROSHIGE* (9) 10
do
- 304 **Tōto Meisho**: Two Triptychs from the same series, published by TSUTAYA: Shin Yoshiwara, and Ryōgoku Ekoin Keidai zenzu; and three odd sheets from other triptychs; *full-size, upright; signed ICHIRYUSAI HIROSHIGE; period 1848-53* (9) 10
do
- 305 **Sumidagawa no Ryō Tsuki no Yen**, Triptych. Three GEISHA on the balcony of a Tea-house with full moon shining in.—**Ryōgoku Suzumi Ō Hanabi**, Triptych. Women in boats beside the Ryōgoku Bridge viewing the fireworks overhead.—**Uyeno Shinobazu no ike**, Triptych. Snow Scene with woman walking on the bank; *all signed HIROSHIGE; period 1848-53* (9) 1 15
Kato
- 306 **Tōto Uyeno Hanami no Zu**, Triptych. Women viewing cherry blossom in Uyeno Park.—**Futami ga ura no zu**, Triptych. Women travellers on the beach, husband and wife rocks in the distance. **Ryōgoku Suzumi Ō Hanabi**, Triptych. Women in boats viewing fireworks; *all signed HIROSHIGE; period 1848-53* (9) 1 8
do
- 306A **Kakemono-ye**: A Falcon on a pine tree with a red sun behind; *signed HIROSHIGE and seal dated Rat 4 = 1852* 10
Kartmann
- 307 **Views of the Provinces** with publisher's seal KOSHI-HEI: Seven Views; *full-size, upright; all signed HIROSHIGE* (7) 1 5
do
- 308 **Views of the Provinces**: Another seven (7) 1 15
Knight
- 309 **Views of the Provinces**: Another seven (7) 1 10
Kato
- 310 **Views of the Provinces**: Another Seven (7) 1 10
Geotrican
- 311 **Views of the Provinces**: Fifty of the Set, unmounted, with the title-page (51) 1 10
Kochmann
- 312 **Sumidagawa no Hanami**, Triptych. Women on a high bank near the river under cherries in blossom; *period 1848-53*.—**Shinshū Sarashina Tago no Tsuki**, Triptych. People 1 8
Kartmann

Lot 312—continued.

looking at the reflections of the moon in the flooded rice fields at Sarashina in Shinano; dated *Ox* 5=1853.—Ise Sangu, Miyagawa no Watashi "Going to Worship at Ise, Miyagawa Ferry." Triptych. The last very rare, dated *Hare* 4=1855; all signed HIROSHIGE (9)

- 13 10 313 Buyō Kanazawa Hachi Shō Yakei: "Evening Scenes of the Eight Views of Kanazawa," in Musashi. Triptych; full-size upright; signed HIROSHIGE and seal dated *Snake* 7=1857 (3) Sinclair

- 14 314 Tōtō Meisho Nenjū Gyōji: "Views of Yedo the Glad Year round." Five of the set with publisher's seals of MARUKYU and of SHIBA MARUGIN; full-size upright; signed HIROSHIGE and seal dated *Tiger* 2 and 4=1854 (5) Hartman

* * This set is rare.

- 10 315 Meisho Yedo Hyak'kei: Ten Views; full size, upright; all signed HIROSHIGE; variously seal-dated between the years 1856-58 (10) do

- 1 8 316 Meisho Yedo Hyak'kei: Another ten (10) Guegasakis

- 1 18 317 Meisho Yedo Hyak'kei: Another ten (10) Pickering

- 1 8 318 Meisho Yedo Hyak'kei: Another ten (10) Kato

- 1 8 319 Meisho Yedo Hyak'kei: Another ten (10) Guegasakis

- 1 5 320 Meisho Yedo Hyak'kei: Another ten (10) Hartman

- 1 5 321 Meisho Yedo Hyak'kei: Another ten (10) do

- 10 322 Meisho Yedo Hyak'kei: Another ten (10) do

- 1 8 323 Meisho Yedo Hyak'kei: Another ten (10) Kato

- 1 5 324 Meisho Yedo Hyak'kei: Another thirteen, mostly unmounted (13) Hartman

- 2 5 325 Meisho Yedo Hyak'kei: Forty-two more, all unmounted (42) Pickering

- 1 15 326 Fuji San-jū Rok'kei: Twelve Views; full size, upright; all signed HIROSHIGE and seal dated *Horse* 4=1858 (12) Guegasakis

- 10 327 Tōkaidō: SANOKI half-block series, Six Views on three sheets.—Yedo Meisho: Two half-block Views on one sheet.—Two half-block black and white prints; and an ISHIZURI print (7) Hartman

- 1 10 328 Harimaze Han, "Various sized blocks," four sheets; and nine sheets from various triptychs (13) Guegasakis

- 12 329 Hanaōgi of Ōgi-ya on parade under a branch of cherry blossom; medium size, almost upright; signed HIROSHIGE; very early work.—Seven Single Sheet Prints from various sets; all signed HIROSHIGE (8) Hartman

- Kato* 330 **Original Drawings:** Six in colours on paper, Fan leaves; *all signed HIROSHIGE, or sealed ICHIRYŪSAI* (6) / 8
- do* 331 **Original Drawings:** Another six of similar character; *signed or sealed* (6) / 10
- Lautmann* 332 **Original Drawing:** SUSAKI EMBANKMENT and the Shrine of Bentei, with a rising sun out at sea; *in colours on silk; signed HIROSHIGE* 10

HIROSHIGE and KUNISADA.

- Kato* 333 **Fūryū Genji Suma**, Triptych. Genji standing at the corner of a house by Suma beach watching a boat sail away; *seal dated Snake 4 = 1853.*—**Fūryū Genji Yoru no Niwa:** "A Garden by Night." Triptych. The Prince standing on an ENGAWA watching a lady with a lantern going towards a lake; *seal dated Snake 12 = 1853.*—**Fūryū Genji Yuki no Nagame:** "Looking at Snow." Triptych. The Prince on the right and a Lady on the left looking at a beautiful landscape with a sugar loaf hill in the centre under snow; *seal dated Ox 12 = 1853; each signed HIROSHIGE and TOYOKUNI* (9) / 6
- Lautmann* 334 **Fūryū Genji Suma:** Triptych. Genji at the corner of a house by Suma beach watching a boat sail away; *seal dated Snake 4 = 1853.*—**Tago no Ura:** Triptych. The Prince and a Lady at the corner of a house looking out on the beach where nets are drying, and the birds flying round Fuji; *seal dated Snake 12 = 1857.*—**Sōshū, Enoshima:** Triptych. The Prince standing by a NORIMONO, looking towards the island; *seal dated Cock 10 = 1861; this last by HIROSHIGE II* (9) 9

HIROSHIGE II, 1859–1869.

- do* 335 **Ōigawa:** Triptych. Women crossing the river on the shoulders of men and on RENDAI, *signed SHIGENOBU, and seal dated Rat 8 = 1852;* and a **Comic Print**, *signed SHIGENOBU TAWAMURE, "drawn for fun," seal dated Horse 4 = 1858* (4) 5
- do* 336 **Yedo Meisho:** Seven Views from the set, *published by YAMAGUCHIYA; signed SHIGENOBU, and seal dated Horse 10 and 12 = 1858* (7) 12
- do* 337 **Shokoku Meisho Hyak'kei**, "100 Views of the Provinces": Ten Views; *full size, upright, seal dated 1859-61; signed HIROSHIGE* (10) 5
- do* 337A **Yedo Jiman**, "Proud Yedo": Two of the set, *seal dated Rat 7 = 1864.*—**Tōto San-jū-Rok'kei:** Two of the set, *seal dated Dog = 1862;* and two other sheets; *all signed HIROSHIGE* (6) 12
- Kato* 338 **Sumidagawa Hakkei:** Complete set of eight prints, *published by HIRANO-YA, seal dated Cock 11 = 1861; signed HIROSHIGE* (8) 16

- 14 339 Shiso Toyohiro ō no zu, "Picture of old man Toyohiro, the Founder" or first teacher (of the School of Hiroshige), in a circle on a half-block sheet, with long inscription; *signed* NĪ SEI (the second) RISSAI HIROSHIGE KEIHAKU.—A Fan Print, "Morning Glories"; *signed* RISSAI (2)

* * The first very rare.

YEIZAN (Kikugawa), worked c. 1800–1829.

- 12 340 Five Sheets: All full-length Figures of Women, from various sets; *signed* YEIZAN or KIKUGAWA YEIZAN (5) *Pickering*
- 9 341 Kakemono-ye: A Woman reading a letter; and A Youth with a falcon; *both signed* KIKUGAWA YEIZAN (2) *do*
- 9 342 Kakemono-ye: A Woman trimming a lantern; and A Woman reading a letter; *both signed* KIKUGAWA YEIZAN (2) *do*
- 9 343 Kakemono ye: A Woman arranging her hair-pins; and A Yoshiwara Belle on parade; *both signed* KIKUGAWA YEIZAN (2) *do*
- 9 344 Kakemono-ye: A Woman reading a letter; and A Tiger and Bamboo; *both signed* YEIZAN (2) *do*
- 12 345 Kakemono-ye: A Woman reading a letter; and A Woman out walking.—Hashirakake: OSOME and HISAMATSU, two Lovers; *all signed* YEIZAN (3) *do*

ŌSAKA SCHOOL.

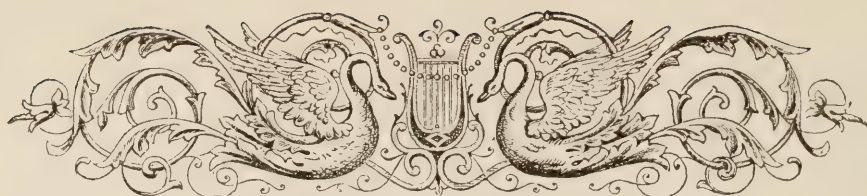
- 5 346 European Subjects: Five sheets of Foreign Figure Subjects, and three sheets of Foreign Ships; *by various artists* (8) *do*
- 7 347 European Subjects: Seven sheets of Foreign Figure Subjects, and two sheets of Foreign Ships; *by various artists* (9) *do*

VARIOUS.

- 2 18 348 Jakuchū (Ito): Six Designs of Flowers and Birds, in colours, on a black ground (6) *Pickering*
- 5 349 Sōshū: Portraits of the ROK'KASEN, half-block size, *signed* SŌSHŪ; and another set of the same subject, *unsigned* (12) *Kartmann*
- 13 350 Nagahide: Portrait of Gentoku, and another print, *both* HOSO-YE; Chinese Children at play; Flowers, *by* BUNSIN; A Cray-fish, *by* ZESHIN; and A Monster in water, *unsigned* (6) *Kash*
- 1 6 351 Kyōsai: KAKEMONO-YE, Two Crows on a plum tree with a red sun; and another print of a Crow; A Temple roof and a tile in mist; *variously signed* (3) *Kato*

- 351A **Nehanzo no Shaka**, *probably by Shigemasa*.—**Yaki-ye**, Daruma with fly switch, *unsigned*.—**Original Drawing**, A Landscape and River Scene, in body colours on paper (3) 12
- do 352 **Small Prints**: Sixteen sheets, *by various artists*, Utamaro, Toyohiro, Shunman, Kuninaga, Hiroshige and others (16) 12
- do 353 **Shunman**: Manzai Dancers.—**Chiharu**: TAKIDEN, "The Waterfall Palace," from a book of poems; five Surimono; and five Modern Crêpe Prints (12) 12
- do 354 **Unmounted Prints**: Sixteen, *by various artists* (16) 12
- Kato 355 **Tosa Fan Leaves**: Seven, in colours on a gold ground (7) 16
- do 356 **Tosa Fan Leaves**: Seven, in colours on a gold ground (7) 15
- Penyer 357 **Sadahide**: TŌKAIDŌ GO-JŪ-SAN TSUGI, A Panoramic View in MAKIMONO form; *signed* GOSENTEI SADAHIDE 15





THIRD DAY'S SALE.

SURIMONO.

LOT

- 358 **Utamaro** : Kitsune seeking to entrap Okame, *signed* UTAMARO.—
Shunman : Peach blossom, etc., and Butterflies, *both signed* SHUNMAN.—**Keiri** : A Female Daruma on a reed, *signed* KEIRI *Barthman*
(4)
- 359 **Hokusai** : Four, *signed* SŌRI; and one, *signed* GWAKYŌ JIN *do*
HOKUSAI (5)
- 360 **Hokusai** : A Man making a puppet dance the spear dance on a GO
board, *signed* HOKUSAI ARATAME KATSUSHIKA I-ITZU; two others,
signed GETTCHI RŌJIN I-ITZU; one, *signed* ZEN HOKUSAI TAITŌ; *Barrow*
and two, *signed* HOKUSAI ARATAME I-ITZU (6)
- 361 **Hokusai** : A double Surimono, forming a river scene; and four
others; *all signed* ZEN HOKUSAI I-ITZU (5) *do*
- 362 **Gakutei** : HISAKATA-YA, a Pentptych Surimono with a proces-
sion of the five TAYŪ of different houses passing along before the
New Year KADAMATSU with their KAMURO or SHINZŌ, the green
blinds of the houses in the background. From right to left they
are Suyehiro of Ōgi-ya, Kuromode of Wakana-ya, Chitose of
Tsuru-ya, Togane of Matsuba-ya, and Hitofude of Tama-ya;
elaborate printing in colours, metal and gaufrage; *publisher's*
seal of SHUGYOKUDŌ; *signed* GAKUTEI TEIKŌ (5) *O'Brien*
[See Illustration. Plate XI].
- 363 **Gakutei** : HISAKATA-YA FURUICHI ODORI, "The Furuichi Dance
at the house of Hisakata," otherwise the ONDO ODORI as danced
at the Bizen House, Furuichi, Province of Ise; four of the set of
five; *signed* GAKUTEI TEIKŌ (4) *Ligginsbottom*
- 364 **Gakutei** : A Crab and Plum blossom; and four others; *all signed* *do*
GAKUTEI (5)
[For the first see Illustration. Plate XII].
- 365 **Gakutei** : A set of three; and three others; *all signed* GAKUTEI (6) *Barthman*

- 366 **Hokkei:** HANAMI GO BAN TSUZUKI, "A Series of Five Flower Viewing." A Pentptych Surimono. Five figures in front of wind screens decorated with rings of white smoke, and others painted in metal forming a sort of halo, a WAKASHU holding a fan, a Woman kneeling by a TOBAKO-BON, a GEISHA with a SAMISEN, a Court Lady-attendant holding a TANZAKU, and a Waitress carrying a SAKÉ cup; *for the goat year* = 1823; *each signed HOKKEI* (5)
Barnes 4 5
 [See Illustration. Plate XI].
- 367 **Hokkei:** ENRYŪ NO ZU, "Picture of a Salt Dragon." A man feeding one in a glass vase with a spoon; two of a shell series; and three figure subjects; *all signed HOKKEI* (6)
do 1 2
 [For the first of these see Illustration. Plate XII].
- 368 **Hokkei:** A Woman of Eguchi as Fugen seated on an elephant reading a scroll; and seven others of the same series, KWAYEN YOYUKI BAN TSUZUKI, a series of Nō Dances; *signed HOKKEI* (8)
do 1 14
 [For the first see Illustration. Plate XII].
- 369 **Hokkei:** KWAYEN BAN TSUZUKI, "A Flower Garden Series." Ten with panels of flowers on various coloured grounds on the right-hand side; *signed HOKKEI* (10)
Dulac 2 2
- 370 **Hokkei:** SAN-JŪ-ROK'KIU, "Thirty-six Birds and Beasts." Six of the set; *signed HOKKEI* (6)
begin bottom 1 18
- 371 **Hokkei:** GO SHIKI BAN TSUZUKI ŌGI NAGASHI, "A series of Floating Fans in five colours." Five, each with two fan-leaves decorated, on a stream; *all signed HOKKEI* (5)
Dulac 1 6
- 371A **Hokkei:** KATSUSHIKA ROKU BAN TSUKUSHI. Four of the set of six, with men dancing the sparrow dance; and two of the series KWAYEN YOYUKI BAN TSUZUKI; *all signed HOKKEI* (6)
Zahler 1 6
- 372 **Hokkei:** Eight from various sets; *all signed HOKKEI* (8)
Dulac 1 2
- 373 **Hokkei:** Eight more, from various sets; *all signed HOKKEI* (8)
do 2 5
- 374 **Hokkei:** Ten more, various; *signed HOKKEI* (10)
do 1 2
- 375 **Shinsai:** Seven, from various sets; *all signed SHINSAI* (7)
begin bottom 1 2
- 376 **Shinsai:** Eight more, various; *all signed SHINSAI* (8)
Dulac 1 2
- 377 **Shigenobu (Yanagawa):** Four of a set, TOBOSAKU stealing a peach, KŌSHOHEI turning stones into goats, URASHIMA asleep on a rock, and MIURA NO ŌSUKU making a sortie from his castle of Kinugasa, *sealed YANAGAWA*; and a set of three Strong Women: ŌWO IKO carrying a rock to dam up a watercourse, ŌMI NO OKANE stopping the sacred horse of the temple at Ōmi, and KUGUTSUNE KANEKO pulling along the wrestler Saeki, who insulted her; *signed YANAGAWA SHIGENOBU* (7)
Searle 1 2

- 378 **Shigenobu**: Seven, from various sets; *sealed* YANAGAWA or
signed YANAGAWA SHIGENOBU (7) Higginbottom
- 379 **Hokusai's Pupils**: A Corean visiting Japan falling on his knees
in ecstasy at his first view of Fuji; *signed* HOKUGA.—A Boy
learning to write large; *signed* YEISAI HOKUTAI.—A Bowl,
Knife, and Noshi papers; *signed* HOKUTEI JOREN (a lady artist) Barron
and three others (6)
[For the first see Illustration. Plate XII].
- 380 **Kōsetsu**: BUGAKU, a set of Lyric dances; fifteen of the series;
signed KŌSETSU (15) Dulac
- 381 **Shunman**: A Group of five Cranes by the water-side, *unsigned*;
and five others, *unsigned* (6) Higginbottom
- 382 **Yeisen**: Yedo Cherry blossoms, a woman with a SAKÉ cup under
a tree, *signed* KEISAI YEISEN; and five others, *signed* KEISAI (6) Kato
- 383 **Sadakage**: MAGAKI NO SEIRAN, "Clearing at the Fence," i.e. A
Yoshiwara cage, two women looking out into the street, *one of a*
set KURUWA HAKKEI, "Eight Views of the Courtezan Quarter";
and A Woman pouring water into a CHOZU-BACHI; *both signed* Barron
GOKOTEI SADAKAGE.—A pair: KINTOKI with a kite supported
by a bear and a hare, *unsigned*; and two others, *unsigned* (6)
[For the first see Illustration. Plate XII].
- 384 **Toyohiro**: Three, various, *signed* TOYOHIRO; and three others,
signed KUNIYASU (6) Hartmann
- 385 **Kunisada**: A set of six, *signed* KUNISADA; and a set of three,
signed GOTOTEI KUNISADA (9) Kato
- 386 **Kunisada**: Two pairs; and four others, various; *all signed* do
GOTOTEI KUNISADA (8)
- 387 **Kunisada**: A set of three, Women in a street on a dark night;
and A Hare writing, *all signed* TOYOKUNI.—An Actor being
entertained, *signed* KUNISADA; and three others by different
artists, *unsigned* (8)
- 388 **Various**: A TIGER on a screen, brushes and drawing materials,
signed SHŌJŌ KYŌSAI; and nine others, by different artists (10) do
- 389 **Various**: THE TONGUE-CUT SPARROW and the old man, *signed* Kato
KIKUGAWA YEIZAN; and nine others, by different artists (10)
- 390 **Ōsaka Surimono**: Seven, by various artists (7) Hartmann

KAKEMONO.

| | | | |
|-----------|-----|---|------|
| Kartmann. | 391 | Buddhist School: The NYO-I-RIN KWANNON seated: and AMIDA standing; both in colours and gilding on silk (2) | 1 16 |
| Lunn | 392 | Buddhist School: The NEHANZO NO SHAKA, in colours and gilding on silk | 3 3 |
| Kartmann | 393 | Buddhist School: GEBON GESHŌ AMIDA descending on clouds with Kwannon and Seishi, in colours and gold on silk | 1 18 |
| do | 394 | Tsunenobu (Kanō): Cow and Calf beside a stream, in colours on silk; signed TSUNENOBU | 1 5 |
| do | 395 | Unknown: A Woman of the TEIKYŌ period seated watching a cat playing with a ball, in colours on silk; unsigned | 1 2 |
| do | 396 | Yeishi: A Landscape, view of a lake and homing geese, in colours on silk; signed CHŌBUNSAI YEISHI | 1 8 |
| do | 397 | Unknown: A Portrait of KESSHI, a priest of the Zen sect, seated in a chair holding a HOSSU, in colours and gold on silk; with some of his teachings written by SŌ-IN; dated Anei 8=1779 | 1 2 |
| do | 398 | Unknown: A printed Portrait of SHŪGEN, a priest of the Zen sect, seated in a chair with a long sword standing on its hilt by his side, and inscription; at the back an inscription of dedication to a temple in Anei 2=1773 | 10 |
| do | 399 | Sessai: A Courtesan out walking, in colours on paper; signed SESSAI ZUIBA, Tsukioka School | 1 8 |
| do | 400 | Shinichian: The Love Scene of Rikiya and Konami, in colours on paper; signed "75 YEARS OLD SHINICHIAN" | 1 15 |
| Lute | 401 | Hokuba: A Woman walking beside the Sumida river at the cherry-blossom season, in colours on silk; signed TEISAI | 2 2 |
| Kartmann | 402 | Hiroshige II: A Woman and little girl just leaving a temple grounds and passing into a village street, in colours on silk; signed HIROSHIGE | 1 12 |
| Kato | 403 | Kunichika: A silhouette Portrait of a Man, bust, holding a fan, on silk; signed KUNICHIKA | 2 2 |
| do | 404 | Kyōsai: Two Crows, one above another on the branch of a tree, a print in black and grey; signed JOKŪ KYŌSAI; mounted as a kakemono | 2 2 |
| Kartmann | 405 | Yeishi: A rapid brush design of a Woman walking, in black and grey, slightly tinted, on paper; signed YEISHI | 1 15 |
| do | 406 | Unknown: A Woman walking under a willow in snow, signed, but signature blurred, in colours on paper; and A Woman walking beside a garden in snow, unsigned, but sealed, in colours on paper (2) | |

- 2 2 407 **Various**: A Courtezan walking, *signed after* SESHŪ; A Woman seated on the balcony of a house, *signature indistinct*; and The NEHANZO NO SHAKA, embroidered; all on paper (3) *Bolwin*
- 18 408 **Yeishō**: The Letter-reading Scene from CHŪSHINGURA, *signed* YEISHO; and four other printed HASHIRAKAKE, mounted in kakemono form (5) *Hard*
- 14 409 **Three Fans**, two with painted paper leaves and one with gold paper leaf, bamboo sticks (3) *James*

BOOKS.

- 10 410 **Sukenobu**: YEHON TOKIWA GUSA, "Picture Book of Unchanging Grasses," 3 vol. complete, First edition, Kyōto, 1730, black and white; *signed* NISHIKAWA SUKENOBU *Lartmann*
- 7 411 **Sukenobu**: A vol. printed in pink and green, probably YEHON CHITOSE NO HARU, "Picture Book of the Spring of 1000 Years," but without title *do*
- 1 4 412 **Shūzui**: TSUREZURE GUSA, "Grasses of Idle Moments," 2 vol. Kyōto, 1778, black and white; *signed* SHIMOKAWABE SHŪZUI (2) *do*
- 12 413 **Bunchō and Shunshō**: YEHON BUTAI ŌGI, "Fans of the Stage," 2 vol. out of 5, one in outline and one in colours.—Kōrin: KORIN HYAKU ZU, 2 vol. 1815, black and white (4) *Kato*
- 14 414 **Tokinobu**: YEHON YAMATO RONGO, "Illustrations of the Confucian Analects for Japan," 3 vol. in 1, complete, First edition, Yedo, 1756, *signed* KITAO SEKKOSAI TOKINOBU; and a small Theatrical Book, *signed* TORII KIYOTSUNE (2) *Lartmann*
- 14 415 **Hokkei**: HOKURI JŪ-NI TOKI, "Twelve Hours in the North Quarter," i. e. the Yoshiwara, 1 vol. complete, black and white, no date.—**Hokkei and Gakutei**: RESSEN-RETSUJO, "Ancestors and Faithful Widows," 2 vol. complete, first vol. by Hokkei, second vol. by Gakutei, black and white, 1824.—**Gakutei**: SANSUI GWAFU, 1 vol. in colours, without date. MURASAKI GUSA, "Purple Grasses," single-page figures of Yedo women set between the text, 1 vol. incomplete (5) *Hard*
- 1 12 416 **Utamaro**: YEHON MUSHI-ERABI, "Picture Book of Selected Insects," a late reproduction, 1 vol.—**Shujin**: ASAGAO GUSA, "Convolvulus Flowers," 2 vol. in colours, 1817; with poems by SHUJIN (3) *do*
- 14 417 **Shigemasa**: KOTOBUKI ONNA IMAGAWA, "In Praise of Women of the Imagawa type," 1 vol. Yedo, 1787, black and white, *signed* KITAO SHIGEMASA. SHIKI KŌWA, 1 vol. Yedo, 1810, black and white, *signed* KOSUISAI KITAO. SHASHIN KWA-CHŌ ZUE, 3 vol. Yedo, 1805, in black and white only, *signed* KITAO KOSUISAI. YEHON YŪSHI KURABE, "A Comparison of Brave Soldiers," 1 vol. Yedo, 1807, in colours, *signed* KITAO KOSUISAI (6) *do*

- Pickering*
- 418 **Hokkei and others:** HANA NO KUMO, "The Flower Cloud," a made-up book of poems, illustrated by Hokkei, Kyosumi, Yeishin, Hokuyū, etc. 1 vol. in colours, *no date*.—**Gakutei:** HYAKU MONOGATARI, a book of Theatrical Ghosts, 6 vol. in 1 in colours, *without date or signature*.—**Hiroshige:** TŌKAIDŌ FŪKEI ZUE, vol. I of a set of two, 1851 (3) 13
- Bartmann*
- 419 **Shōkōsai:** YEHON FUTABA AOI, "Two leaved Holly-hock Picture Book," a set of Theatrical Scenes in colours, 2 vol. out of 3, Ōsaka, 1798.—**Matora Jinji Andon,** "Shinto Lanterns," vol. I, II and III from a set of five (5) 5
- Lulac*
- 420 **Toyokuni:** YAKUSHA KONOTE-GASHIWA, "The Actors' Tree of Life," or The Breeding of Actors, 2 vol. in 1, *Yedo*, 1803, in colours.—**YEHON JISEI YOSOOI,** "Picture Book of the Latest Fashions," 2 vol. in 1, *Yedo*, 1802, in colours (2) 17
- Hard*
- 421 **Kuniyoshi and Sadahide:** WAKAN EIYU GWADEN, "Heroes of China and Japan," 2 vol. complete, *without date*, black and white tinted.—**Shigenobu:** Yehon Fujibakama, "Illustrated Biographies of Famous Women," 2 vol. complete, second edition, 1836 (4) 14
- Pickering*
- 422 **Hokusai:** YEHON AZUMA ASOBI, "Picture Book of the Pleasure Spots of the Eastern Capital," the original edition, 3 vol. in 1, *Yedo*, 1799, in black and white
* * * This edition is very rare. 1 2
- Hard*
- 423 **Hokusai:** YEHON AZUMA ASOBI, 3 vol. of the second edition, but the first published in colours and without explanatory text, *Yedo*, 1802 (3) 16
- Bash*
- 424 **Hokusai:** MANGWA, 6 vol. out of the set of fifteen (6) 1 10
- Hard*
- 425 **Hokusai:** FUGAKU HYAK'KEI, "One Hundred Views of Fuji," vol. I, First edition, in original covers, *dated* 1834; vol. II and III of a later but early edition, making a complete set of three 14
- do*
- 426 **Hokusai:** HOKUSAI GWAFU, 3 vol. — YEHON TEIKIN ŌRAI, 3 vol. in 1; and three other vol. of Hokusai and one by Taitō (8) 14
- Searle*
- 427 **Kunisada:** TŌKAIDŌ GO-JŪ-SAN TSUGI, "Fifty-three Stations of the Tōkaidō," complete set of fifty-six prints, with figures set in front of Hiroshige's drawings for the first Tōkaidō series, in album form, with case (2) 2 10
- Kato*
- 428 **Ōsaka Artists:** NANIWA HYAK'KEI, "One Hundred Views of Ōsaka," in album form, in colours 14
- Pickering*
- 429 **Kyosai:** NŌ GWA ZUSHIKI, "A Pictured Order of the Nō Dances," 2 vol. *Tōkyō*, 1887, in colours (2) 14

Other Properties.

HARUNOBU (Suzuki), d. 1770.

- 26 . 430 **Niken Cha-ya** in the Gion Street, Kyōtō. A Waitress holding a tea cup stand, standing on the ENGAWA talking to a young OIRAN seated on the edge; *large size, almost square; signed HARUNOBU* Slater
- 10 10 431 **Asakusa Seiran**: "Clearing Weather, Asakusa." O Fuji on one knee in conversation with a black hooded young SAMURAI who is seated, pipe in hand on the edge of her father's YŌJI-YA, the tooth-brush shop MOTO YANAGI-YA, "The House of a Thousand Willows, outside the grounds of the Asakusa Temple"; *large size, almost square; one of a set FŪRYŪ YEDO HAKKEI, "Eight Refined Views of Yedo"; signed SUZUKI HARUNOBU* do
- 28 . 432 **The Open Window** of a house partly surrounded by bamboos under a piled mass of snow, and inside the figure of a young OIRAN seated close to the opening, reading a letter by the light reflected by the snow. An Ukiyo analogue of the Chinese story of the great reader, who, too poor to buy oil, used the light from snow to assist his studies; *large size, almost square; without text or signature* Murakami
- 18 . 433 **The Amagoi Komachi**: "Praying for rain Komachi." A Young Lady standing beside a stream about to launch a boat, the sail of which bears a poem, and a woman behind her covering her with an umbrella from the rain already falling; *large size, almost square; with poem in clouds; unsigned* Slater
- 4 4 434 **Interior Scene**: An OIRAN seated beside a KOTATSU holding out her hand to stop her KAMURO who is about to drop a few grains of incense on the fire beneath the quilt; *large size, almost square without text or signature* Kato
- 5 5 435 **Shio-Kumi**: "Drawing Salt-water." Matsukaze and Murasame on Suma Beach carrying pails suspended from rods across their shoulders; *large size, almost square; with a poem in the clouds; signed HARUNOBU* Murakami
- 1 12 436 **Street Scene**: A Young Lady walking past a barred window with her fan up to the side of her face and head bent down, and her maid following behind carrying a parcel under her arm; *medium size, almost square; without text or signature* Sartorius
- 1 2 437 **Early Morning**: A Girl standing between the SHŌJI she has just opened, looking out; a double-page book illustration by HARUNOBU. — **Koryusai**: Two Women on an ENGAWA, one holding a mirror so that the face of a KOMOSŌ concealed under his basket hat is reflected; *signed KORYŪSAI* do (2)

SHIBA KOKAN, 1747-1818.

- 438 **Fuming out Mosquitos:** An OIRAN on her knees on a bed behind the mosquito curtain with a fan and a lighted taper, outside the curtain her KAMURO fallen asleep, and coming round the corner a youth who is eyeing the lady behind the curtain; *large size, almost square; signed HARUSHIGE*

8 5

SHUNSHŌ (Katsukawa), 1724-1792.

- 439 **The Discarded One:** One of Narihira's Ladies seated beside a river contemplating suicide; *one of the illustrations from the ISE MONOGATARI; signed KATSUKAWA SHUNSHŌ*

1 2

YEISUI (Hosoda), c. 1810.

- 440 **Hinatsuru and Karauta of Chōji-ya:** Half-length of the former holding a letter and bust of the latter in a bath robe, holding a fan and wiping her ear; *full size, upright; signed YEISUI*

1 4

HOKUSAI (Katsushika), 1760-1849.

- 441 **Original Drawings:** CHINNAN (or Suikyo) seated, and a dragon swirling around; a domestic fowl; and a Hawk with a rabbit; *all unsigned; on one board*
- 442 **Original Drawings:** Three of the MANGWA type. On one three women asleep; on another SHISHI; and the third two athletes; *all unsigned; on one board*
- 443 **Original Drawing:** A large Figure of a middle-aged Woman with bare bosom; in black outline; *unsigned*
- 444 **Original Drawing:** Two large Figures of Women passing to the left, one arranging a hair-pin; in black outline; *unsigned*
- 445 **Original Drawing:** A large Figure of a Woman with a sleeping babe on her back, kneeling and peeling a dried gourd for the making of KAMPYŌ, the special product of Mina Kuchi on the Tokaidō; in black outline; *unsigned*
- 446 **Original Drawing:** A large Figure of a KARUKO or porter carrying a box on his back; in black outline; *unsigned*
- 447 **Original Drawings:** A Cockerel rubbing its foot with its beak, and a bird on a bough, both slightly coloured; *unsigned* (2)
- 448 **Go-hyaku Rakan-ji Sazaidō:** Fuji from the Pagoda of the 500 Rakan at Yedo, *one of the Thirty-six Views; No. 32; late edition*

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1 16

2

HOKUJIU (Shōtei), worked c. 1800-1840.

- 449 Tōto Tsukudajima : View from Tsukudajima at the mouth of the Sumida river, looking out to the Bay of Yedo ; in the foreground two sailing junks, and a small boat, all throwing shadows on the water ; *full size, oblong ; signed HOKUJIU* *Murakami*

- 450 Tōto Sumidagawa : View down the lower end of the river, with a few houses and lumber stacks on the left bank, the boats sailing up stream casting shadows ; *full size, oblong ; signed SHŌTEI HOKUJIU* *do*

HIROSHIGE (Ichiryūsai), 1797-1858.

- 451 Meisho Yedo Hyak'kei : ASAKUSA TAMPŌ, TORI NO MACHI with cat in the window ; SHIBA URA NO KEI, with CHIDORI flying ; and SUMIDAGAWA, SUIJIN NO MORI, with a branch of cherry blossom across the view ; *all signed HIROSHIGE* *(3)* *Cartmann*

VARIOUS.

- 456 Two Surimono, by GAKUTEI and HOKKEI, *on one mount* ; and a Beauty of Miura-ya on parade, by SADATORA *(2)* *Searle*

- 457 A Snow Scene : A woman by a river, by KUNISADA ; two figures of women, by KUNIMARU ; and another, by KUNINAO *(4)* *do*

JAPANESE COLOUR PRINTS, Etc.

Framed except where otherwise stated.

- 458 Utamaro : THE DREAM OF THE EMPEROR MING HWANG, who with a Taoist magician is advancing on a bridge in the clouds to meet his favourite concubine Yang Kwei Fei, who, surrounded by her ladies awaits his coming in front of GEKŪDEN, the Palace of the Moon, in imitation of the legend of The Meeting of the Lover Stars ; *full size, upright ; signed UTAMARO* *Pickering*

* * * Early work and rare.

- 459 Koryūsai : MATSUNDO OF MATSUBA-YA, with her two KAMURO, on promenade at the Cherry blossom festival, passing to the left beside a fenced-in old tree ; *full size, upright ; one of the series HINAGATA WAKANA NO HATSUMOYO, "New Designs for Spring Grasses" ; signed KORYŪSAI* *Murakami*

- 460 **Masunobu (TANAKA)**: A young SAMURAI, in swagger attitude, standing beside a palisade and branch of peach blossom, HOSO-YE; *signed* MASUNOBU / 1
- Cartmann*
- 461 **Utamaro**: SEIRŌ NIWAKA, one sheet of a heptptych, with four women in transparent Corean hats, in the procession; *full size, upright; signed* UTAMARO; red lacquer frame / 12
- do*
- 462 **Original Drawings**: Three silk fan leaves, with coloured representations of three of the New Year Festivals; *unsigned*; in red lacquer frames (3) / 12
- Bonnett*
- 463 **Kunisada**: YOSOI OF MATSUBA-YA, a blue print, with white cherry blossoms on a dark sky line, and two other women of the same series, all on parade with KAMURO; *signed* GOTOTEI KUNISADA; in black lacquer frames with brass mounts (3) 2 12
- Marshall*
- 464 **Kunisada**: KIRI TSUBO, "The Chamber of Kiri," one of the GENJI incidents, the Prince and two other men; and another GENJI incident from another series, the Prince and a half nude woman; *both signed* KUNISADA (2) / 2
- Bonnett*
- 465 **Kunisada**: AUTUMN MAPLES. Triptych. A Woman standing in the centre and one on each side on one knee, that on the right with rake and broom, and on the left with a SAKÉ kettle; *signed* KUNISADA CHANGING TO THE SECOND TOYOKUNI / 2
- do*
- 466 **Kunisada**: SANKYOKU, "The Three Musical Instruments." Triptych. On the right a woman with a SAMISEN, in the centre another with a KOTO, and on the left another with a KOKYŪ, all seated on a balcony, with cherry trees beyond; *signed* TOYOKUNI; and seal dated Dragon 2 = 1856 / 12
- Higginbottom*
- 467 **Kuniyoshi**: A RIVER EXCURSION. Triptych. Four women on a landing stage beside a river lined by cherries in blossom, and two others in a covered boat beside the stage; on the river a cormorant catching an eel; *signed* ICHYŪSAI KUNIYOSHI / 2
- Stewart*
- 468 **Kuniyoshi**: ILLUSTRATION OF A POEM BY CHŪNAGON YUKIHIRA, A Noble and his sword bearer following a man with basket and rake, and looking back at the peak of Mount Inaba; *one of the* HYAKUNIN ISSHU *set*; *signed* ICHYŪSAI KUNIYOSHI.—YEISEN: A WINDY DAY: A Woman holding her clothes together; *signed* KEISAI YEISEN; framed passe-partout (2) / 2
- do*
- 469 **Kunisato**: NIHON BASHI, A WOMEN'S PROCESSION. Triptych. Landscape of the City of Yedo and Fuji in the distance; *signed* TOYOKUNI'S PUPIL KUNISATO / 2
- Downer*
- 470 **Kuniyasu**: A Woman seated, letting a white rat run along her arm; *signed* IPPŌSAI KUNIYASU; A Woman hurrying along in a snow-storm under an umbrella; *signed* NISHIKAWA YASUNOBU, *one of a set of* Beautiful Women of the years of the Dragon and Snake, *i.e.*, 1820-21; *unframed*; A half block Print of a Man in a boat; *signed* IPPŌSAI KUNIYASU, framed passe-partout (3) / 2
- do*

- 471 **Yeizan**: STREET SCENE OUTSIDE IWAKI-YA: Triptych. Ladies shopping, one being carried in a KAGO, and a Wrestler stopping to speak to a lady; *signed* KIKUGAWA YEIZAN *Shelley*
- 472 **Yeizan**: HANAŌGI OF ŌGI-YA on parade with two KAMURO, cherry blossom overhead; a blue print, *signed* KIKUGAWA YEIZAN; in black lacquer frame with brass mounts *Marshall*
- 473 **Yeizan**: ORIGINAL DRAWING in colours on silk, The ROK'KASEN: two playing GO, one writing, one looking at a KAKEMONO, and Narihira and Komaichi playing music; *signed* KIKUGAWA YEIZAN TOSHINOBU, 76 YEARS OLD *Polun*
- 474 **Takeshiba**: KANDA TEMPLE, original drawing in black and white, for a set TŌTO KAIKWA MEISHO, "Views of the Civilization of Yedo."—Two Women, another original drawing; *both signed* TAKESHIBA (2) *do*
- 475 **Hiroshige**: MISHIMA, Tōkaidō series, No. 12; and NUMAZU, same series, No. 13; *both signed* HIROSHIGE; framed passe-partout (2) *do*
- 476 **Hiroshige**: KANAGAWA, first state, Tōkaidō series, No. 4; and OKAZAKI, only state, but original colouring, same series, No. 39; *both signed* HIROSHIGE (2) *do*
- 477 **Hiroshige**: SEKI, only state, Tōkaidō series, No. 48; and NARUMI, only state, same series, No. 41; *both signed* HIROSHIGE; the last in a red lacquer frame with brass mounts (2) *do*
- 478 **Hiroshige**: ŌSAKA TEMPOSAN, one of the HONCHO MEISHO set; and ŌKUTE, one of the Kisokaidō set, No. 48; *both signed* HIROSHIGE (2) *do*
- 479 **Hiroshige**: AWAZU SEIRAN, "Clearing Weather, Awazu," First edition, one of the ŌMI HAKKEI set; *signed* HIROSHIGE *Kato*
- 480 **Hiroshige**: GO-HYAKU RAKAN SAZAI DŌ, "Hall of the 500 Rakan," one of the 100 Views of Yedo.—AKASAKA, one of the Marusei Tōkaidō set; *both signed* HIROSHIGE (2) *Hartman*
- 481 **Hiroshige**: SHIBA ZŌJŌJI, the Temple in a snow storm.—SUMIDAGAWA, Rain Scene, one of the SHINSEN YEDO MEISHO set, published by MORIJI; *both oblong, signed* HIROSHIGE; in red lacquer frames (2) *Grotrian*
- 482 **Hiroshige**: UYENO TŌEIZAN and SHIBA ZŌJŌJI, both Snow Scenes with snow falling, from different sets of Yedo Views; *both oblong, signed* HIROSHIGE; in red lacquer frames (2) *do*
- 483 **Hiroshige**: KARASAKI YORU AME, A Woman squatting beside two books with a street lantern behind her.—MIJ BANSHO, A Woman on one knee beside decorated floor lanterns for the house; *two of the upright set of* ŌMI HAKKEI, with views across the top third of the block, published by FUJI-KEI; *both signed* HIROSHIGE (2) *Kato*

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|----------|--|------|
| Kute | 484 Hiroshige : ISHIYAMA AKI TSUKI, A Woman on her knees playing a BIWA.—HIRA BOSETSU, A Woman on one knee holding a fire fan with tea utensils beside her ; <i>from the same set as the foregoing ; both signed HIROSHIGE</i> (2) | 1 10 |
| do | 485 Hiroshige : AWAZU SEIRAN, A Woman kneeling holding a blue coat.—SETA SEKISHO, A Woman kneeling before a mirror powdering her face ; <i>from the same set as the foregoing ; both signed HIROSHIGE</i> (2) | 1 6 |
| do | 486 Hiroshige : YABASE KIHAN, A Woman kneeling with a branch of cherry on one side and cups on the other.—KATATA RAKUGAN, A Woman on one knee rolling up paper ; <i>from the same set as the foregoing ; both signed HIROSHIGE</i> (2) | 1 5 |
| Murakami | 487 Hiroshige : SHINOBAZU NO IKE and SUSAKI, Shell-fish gathering at low tide ; <i>two of the panel series TÔTO MEISHO ; signed HIROSHIGE ; in lacquer frames with raised floral ornament</i> (2) | 1 5 |
| Stewart | 488 Hiroshige : A PAIR OF KWA-CHÔ PRINTS, <i>three on a block size</i> . Two birds flying over iris and a bird on a plum branch ; <i>both signed HIROSHIGE ; in lacquer frames with raised floral ornament</i> (2) | 1 2 |
| do | 489 Hiroshige : FUNA ASOBI, "Pleasure Boating." Triptych. Prince Genji seated in a boat on the right and two women standing poleing it along a lake in a garden with a high grassy mound ; <i>one of a series FÛRYÛ GENJI ; figures by Kunisada, signed TOYOKUNI, left sheet signed HIROSHIGE, seal dated Ox 12 = 1853</i> | 1 2 |
| Lundie | 490 Hiroshige : IKI. SHISAKU, View looking out to the Straits of Tsushima with a sugar-loaf hill in the foreground, and snow falling ; <i>one of the Sixty-odd Provinces ; and two half-block prints, by KUNISADA, in which he copied Hiroshige's TÔKAIDÔ landscapes</i> (3) | 1 6 |
| Bonnelt | 491 Hiroshige II : O CHA NO MIZU, <i>from the TÔTO SAN-JÛ ROK'KEI set ; and two other upright views ; all signed HIROSHIGE</i> (3) | 1 5 |
| do | 492 Sadanobu : NANIWA JIMAN MEIBUTSU YE, "Pictures of the Chief Productions of Proud Ôsaka," ten half-block prints, <i>a complete series, signed HASEGAWA SADANOBU ; all but two framed passe-partout, two in a frame</i> (5) | 1 2 |
| do | 493 Kakemono : A Musume out walking on a hillside in the cherry blossom season ; <i>in colours on paper ; signed YEISHÔ</i> | 1 5 |
| Yat. | 494 Kakemono : AIGASA, Two Lovers "sharing an umbrella" as they walk together ; <i>in colours on silk ; unsigned</i> | 1 14 |
| Yat. | 495 Kakemono : A small Landscape, in black and white on silk, <i>signed KIYOSHIGE ; and a KWA-CHÔ drawing, in colours on silk above and below, unsigned, but sealed</i> | 1 4 |

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|---|----|-----|--|---------------------|
| 1 | 2 | 496 | Kakemono : A set of four, with groups of Chinese Ladies variously employed ; in colours on silk ; <i>unsigned</i> | (4) <i>Yate</i> |
| 1 | 10 | 497 | Drawing on Silk : The Eight Taoist Immortals in a landscape ; in colours ; <i>unsigned</i> | <i>do</i> |
| 2 | 2 | 498 | Drawing on Silk : A group of Eight Japanese Nobles enjoying the sight of the blossoming plum ; in colours ; <i>unsigned</i> | <i>do</i> |
| | 14 | 499 | Birds and Flowers : A set of twelve Chinese Drawings ; in colours on rice paper | (12) <i>do</i> |
| 2 | 2 | 500 | A Pair of Ivory Panels , with lacquered subjects of ladies on balconies overlooking landscapes ; silver inlaid wood frames | (2) <i>Hurtmann</i> |



289 4 0



FOURTH DAY'S SALE.

The Property of Basil Stewart, Esq.
of Tunbridge Wells.

JAPANESE PRINTS, IN THE PORTFOLIO.

LOT

501 **Utamaro**: THE GEISHA SHIMADA, Two female portraits, bust and half-length, the former holding a SAMISEN, showing the Shimada style of hair-dressing; *medium size, upright*; *one of a set* BIJIN SHIMADA HAKKEI, "Eight beautiful Women in the Shimada style"; *signed* UTAMARO

* * Not recorded by Kurth.

502 **Yukinobu**: Yosoi of Matsuba-ya, seated, looking over a coloured picture-book showing Beauties on parade, and her KAMURO leaning over a low stool looking at the picture open; *full size, upright*; *not signed*; Toriyama School

* * From the Tuke collection.

503 **Sekkyō**: Two small Birds flying through wistaria; and A Bird on a bough of a blossoming plum tree; *the latter cut down*; both black and grey; *signed* SAWA SEKKYŌ (2)

504 **Hokusai**: AOYAMA, ENZA MATSU, "A Cushion under the Pines," The great old pine tree; *from the* Thirty-six Views of Fuji, First edition. No. 33

505 **Hokusai**: KŌSHŪ, KAJIKI-SAWA, The Lone Fisherman on a high-jutting crag; *from the* Thirty-six Views of Fuji, Late edition. No. 34

506 **Hokusai**: ILLUSTRATION OF A POEM BY YAMABE NO AKAHITO, A hill-side overlooking the Bay of Tago in Suruga, with Fuji in the distance; *one of* The Hundred Poets series, First edition. No. 4

1 10

16

14

14

18

Bartmann

Bigginbottom

Bartmann

Bigginbottom

Murakami

Simpson

- 10 507 **Hokusai**: KANATEHON CHŪSHINGURA, Acts II, IV, V, VI and VIII of a re-issue by SENICHI of the large size set (5) *Artmann*
- 1 18 508 **Gakutei**: AMAYADORI, "Escaping the Rain," View of the great entrance to a temple on Tempozan with people amusing themselves by crawling through holes in the two principal pillars, for good luck; *one of the set* TEMPOZAN SHŌKEI ICHIRAN, "An Epitome of the Scenery of Tempozan" (Ōsaka), published 1838; signed *Murakami* GOGAKU
- 1 10 509 **Toyokuni**: TWO WOMEN on the bank of a river, one washing clothes and the other looking on; one sheet of a Tama River triptych; *full size, upright*; signed TOYOKUNI *Simpson*
- 14 510 **Kuniyoshi**: THE DEITY OF THE STAR ECHI-SEI APPEARING TO NICHIREN by night, in the branches of a tree; *full size, oblong*; *one of the set* KŌSO GO-ICHIDAI RYAKU ZU, "An Epitome of the Life of Kōso" (Nichiren); signed ICHİYŪSAI KUNIYOSHI *Kato*
- 2 2 511 **Kuniyoshi**: TŌKAIDŌ, Three of the set of 12 sheets, giving panoramic views of the great highway; *medium size, oblong*; signed ICHİYŪSAI KUNIYOSHI (3) *Pigginotto*
- 10 512 **Kuniyoshi**: TWO FAN PRINTS of Comical Toys; signed CHŌWŌRŌ KUNIYOSHI, dated 1854 (2) *Artmann*
- 10 513 **Kuniyoshi**: THE PRIEST KARUKAYA meets his son Ishidomaru on Mount Koya, *one of the set* OGURA MAGAI HYAKUNIN ISSHU, "Single Poems of 100 Poets of the Ogura Anthology."—THE END OF YOSHITSUNE, *one of a set* GENJI KUMO UKIYO-E AWASE, "The Genji Cloud Perspective Pictures"; *both signed* ICHİYŪSAI KUNIYOSHI (2) *do*
- 10 514 **Kuniyoshi**: THE BRIGAND ISHIKAWA GOYEMON and his son Goroichi about to be arrested, *full size, upright*; and A WOMAN looking at a flight of Wild Geese; *from* SEIYUKI JIMPINSEN, "The Characters in the History of a Journey to the West"; *half block size, signed* CHŌWŌRŌ KUNIYOSHI (2) *do*
- 14 515 **Kunisada**: A WOMAN WITH A GEKKIN, illustration of a poem by DAINI NO SAMMI, with portrait of the poetess on a book inset; *full size, upright*; signed ICHİYŪSAI TOYOKUNI.—**Kuninao**: A YOSHIWARA BELLE, and her attendant with a SAKÉ kettle; inset on a fan leaf, a "Homing Geese" view; *full size, upright*; signed KUNINAO (2) *Searle*
- 1 18 516 **Kunisada**: TŌKAIDŌ GO-JŪ-SAN TSUGI. Forty-eight of the set of 55 half-block prints, with figures by Kunisada set in landscapes, *copied from* Hiroshige's first Tōkaidō set (48) *do*
- 6 517 **Kunisada II**: SETA SEKISHŌ, "Sunset at Seta," A Woman seated on the bank of Lake Biwa with a bundle of sticks and a branch of cherry blossom; *one of a set* OMI HAKKEI NO UCHI; signed THE SECOND KUNISADA. This is Kunimasa III *Artmann*

- 518 *Kartmann* Kunimasa I: TWELVE ACTORS, bust portraits, *four on a block size; signed KUNIMASA; two on a sheet* (6) 10
- 519 *Kato* Hiroshige: MII-DERA BANSHŌ, "Evening Bell, Mii Temple." A green field with mountains beyond and house and temple roofs nestling in the wooded slopes; a lightly printed impression with the foreground green instead of wine colour; *one of the ŌMI HAKKEI set; signed HIROSHIGE* 18
- 520 *Simpson* Hiroshige: NOJIMA SEKISHŌ, "Sunset, Nojima." The little village at the base of Nojiyama, a ferry crossing the Matura inlet, and Natsushima in the distance; *one of the set KANAZAWA HAKKEI; signed HIROSHIGE* 2 5

* * First edition.

FIRST TŌKAIDŌ SERIES.

- Kartmann* 521 Kawasaki, late state. No. 3 10
- Seale* 522 Okitsu, only state, but original colouring. No. 18 14
- do* 523 Ejiri, only state. No. 19 14
- Kartmann* 524 Okabe, first state. No. 22 10
- do* 525 Fujieda, only state, ground nicely graded. No. 23 12
- do* 526 Maizaka, only state, a late issue. No. 31 9
- do* 527 Goyu, first state. No. 36 7
- do* 528 Akasaka, only state. No. 37 12
- do* 529 Fujikawa, only state. No. 38 15
- Canne & Slegaskis* 530 Okazaki, only state, but original colouring. No. 39 15
- Kartmann* 531 Narumi, only state. No. 41 10
- Bardeu* 532 Tsuchi-yama, only state, but original colouring. No. 50 10
- Kartmann* 533 Minakuchi, only state, late issue. No. 51 5
- Bardeu* 534 Kwa Chō: BULLFINCH AND IRIS, the bird flying, two on a block size; and BULLFINCH AND CAMELLIA, the bird on a stem, three on a block size; *both signed HIROSHIGE* 14
- Kartmann* 535 Two Tanzaku: FIRST CUCKOO of the Year, a woman beside a lamp; and EVENING COOLING at night on the Kamo River, a woman seated; *both signed HIROSHIGE; on one mount* 9
- Simpson* 536 Hiroshige: MEGURŌ FUDŌ MŌDE "Going to Worship Fudō at Meguro," and KANDA MYŌJIN HIGASHI SAKA, "Eastern Ascent to Kanda Myojin," two oblong Yedo Views; *signed HIROSHIGE. First editions* (2) 18

- 537 **Hiroshige**: SESSHŪ, SUMIYOSHI DEMI NO HAMA "Demi Beach, Sumiyoshi, Settsu," with lighthouse and bridge over the Yamato river.—KAIKUNI, SARUHASHI, SHINSHA NO ZU, "The Monkey Bridge, Kai," over a rocky gorge.—IWAMI, TAKATSU-YAMA SHIOHAMA, "The Salt Beach, Takatsuyama," with men raking and carrying salt water; *all from* Views of the Sixty-odd Provinces (3) *Muegao kis*
- 538 **Hiroshige**: ASAKUSA TAMPO TORI NO MACHI, "Festival of the Cock, Asakusa rice fields." A cat seated in a window watching the procession.—AYASE-GAWA KANEGA-FUCHI, "Pool of the Bell, Ayase river," with a branch of Ichō across the top; *both from* "The Hundred Views of Yedo" (2) *do*
- 539 **Hiroshige**: ASAKUSA GAWA, SHŪBI NO MATSU, OMMAYA GASHI, "The Pine-tree rendezvous at the Horse Ford on the Asakusa river," and the shadow of a GEISHA on the blind of a boat.—TSUKI NO MISAKI, "The Moon Viewing Cape." View out to sea from the inside of a tea house.—MITSUMATA WAKARE NO FUCHI, "The Separating Bank in the three forks of a river," a reedy bank across the centre; *all from* "The Hundred Views of Yedo" (3) *Simpson*
- 540 **Hiroshige**: BIKUNI BASHI, SETCHŪ, "Bikuni Bridge in the Snow." —OMMAYA GASHI, Two Women crossing in a ferry boat towards the Geisha quarter on the bank of the Sumida river.—MEGURO JIJI GA CHA-YA, "The Old Man's Tea-house, Meguro," on a hill side overlooking a plain with Fuji in the distance; *all from* "The Hundred Views of Yedo" (3) *do*
- 541 **Hiroshige**: KANDA KOYAMACHI, "The Dyers' Street, Kanda," with strips of cloth drying.—NIHON BASHI ITCHŌME, Street Scene outside SHIROKI-YA, the silk mercer's; *both from* "The Hundred Views of Yedo."—TEPPOSU TSUKIJI MONSEKI, "The Buddhist Temple Tsukiji at Tepposu." This print, while generally agreeing with one bearing the same sub-title in the MEISHO YEDO HYAKKEI, has quite another title: YEDO HYAKKEI YOKYŌ, and appears to be a late reproduction (3) *Lantmann*
- 542 **Hiroshige II**: YOSHIWARA NAKA NO CHŌ, "Middle St., Yoshiwara," with cherries in blossom under a full moon.—SAN RYOKUZAN ZŌJŌJI (of Shiba), A red Temple amid blue trees; two of the blue print series TŌTO MEISHO; *signed* HIROSHIGE (2) *Simpson*
- 543 **Sadahide**: SUWŌ KUNI KINTAI BASHI, "Kintai Bridge, province of Suwo," a Fan print; *signed* SADAHIDE
. In fine condition and rare. *Lantmann*
- 544 **Yeizan**: THE KAYOI KOMACHI, A Woman outside a house holding a lantern in her arms; *one of a set* FŪRYŪ BIJIN NANA KOMACHI; *full-size, upright*.—CHŌZAN OF CHŌJI-YA and TAKIKAWA OF ŌGI-YA; *two of a series* SEIRŌ BIJIN SOROI; *all signed* KIKUGAWA YEIZAN *Searle*

- 545 **Unknown:** UKISHIMA GA HARA, View of the small island village with Fuji in the background, an original drawing in black and white on silk; *unsigned*

Kartmann

SUGAKUDŌ.

Bird and flower prints from IKI UTSUSHI SHI-JŪ-HACHI TAKA: "Exact likenesses from life of 48 Hawks" (i.e. birds), published 1859.

- 546 UGUISU AND SHIRA-UME, A small Singing Bird (Cettria Cantans), and White Plum, Prunus mume.—INKO AND ZUIKŌ, Parrot and Daphne Odorata.—YOSHIKIRI, ASHI, AND NOFUJI, A crested Bird, Reeds, and Wild Wistaria or Field Tare (3)

Pickering

- 547 SUZUME AND KESHI, Two Sparrows and Poppy Papaver Somniferum.—SHIRA-TSUBAME, YANAGI, AND BARA, White Swallows, Willow and Rose.—NOBIKI AND TANE KIURI, A small brown Bird standing by a cucumber left for seed (3)

Kato

- 548 KOKURI, ZUGADAMA, AND HŌSENKWA, A Variegated Kingfisher, Job's Tears, Coix lachryma, and Lady's Slipper Impatiens balsamina.—KOJURIN, AND YŌRAKU KINSEN, A small yellowish Bird on the grass and Andromeda Campanulata.—MOZU, KAREGASHIWA AND FUYU TSUBAKI, The Shrike, Dead Leaves and Winter Camellia (3)

Pickering

- 549 BUPPŌSŌ AND RENGE-SHŌMA, A Magpie and Amenonopsis Macrophylla.—KAWARAHIIWA AND KUCHINASHI, A Finch and Cape Jasmine, Gardenia florida.—MISOSAZAI AND FUYU BOTAN, A Species of Wren (Troglodytes) and Winter Peony (3)

Stark

- 550 SHIMAHİYŌ AND YUKI NO MATSU, The White-bonnet and Pine in Snow.—SATŌ-DORI AND RŌBAI, Sugar-bird and Chimonanthus fragrans.—TITLE PAGE (3)

Pickering

The Property of H. T. Thomas, Esq.

of 9, York Gate, Regents Park.

- 551 **Unknown:** IWAI HANSHIRŌ IV in female character, as an OIRAN standing on the ENGAWA of a house holding a pipe and looking up at a group of five fluttering birds; HOSO-YE; *unsigned*.—OUTSIDE A TEA-HOUSE, a boy offering to a lady seated on a SHOGI a flowering plant in a pot, and a waitress standing by a garden lantern looking on; *medium size, almost square; from a set of "Customs of Women"; signed MASAYOSHI* (2)

Acland

* * This Masayoshi is not Kitao, but probably Masayoshi II.

- 3 3 552 **Harunobu**: INTERIOR SCENE. A Man reclining on a bed and a young OIRAN kneeling by his side in front of a brazier, amusing him while waiting for the girl who is just turning the corner of a screen.—**Manyemon** meeting the fairies, an illustration from "Manyemon's Feast of Love"; *both* YOKO-YE; *unsigned* (2) *Acland*
- 1 18 553 **Utamaro**: HITOMOTO OF DAIMONJI-YA seated in front of a brass bowl looking down into it and fanning herself; *full size, upright*; *one of a set* YUKUN NANA KOMACHI; *signed* UTAMARO *Cartmann*
- 3 3 554 **Utamaro**: TAGASODE OF TAMA-YA seated holding in her lap a black lacquered mirror case and looking into the mirror inside it; *one of the same set as the foregoing*; *signed* UTAMARO *do*
* * Neither of these are recorded by Kurth.
- 2 2 555 **Utamaro**: KARAKOTO OF CHŌJI-YA seated holding out a branch of plum blossom which she is trimming for flower arrangement in a vase, and her KAMURO kneeling beside her taking the blossoms off a smaller piece.—A Woman seated wiping her SAMISEN; *one of a set* YEDO NO HANA MUSUME JŌRURI, "Flowers of Yedo, Girls of the Lyric Drama"; *both signed* UTAMARO (2) *do*
- 2 12 556 **Utamaro**: OSOME AND HISAMATSU, two puppet lovers being worked by a youth and a woman; *full size, upright*; *one of a set* ONGYOKU KOI NO AYATSURI, "Pulling the strings of Lovers in Music and Song."—OSHICHI AND KUMESABURO, he engaged in flower arrangement and she looking on; *from another lovers' set*; *both signed* UTAMARO (2) *do*
- 1 15 557 **Utamaro**: Hairdressing, one woman combing out another's hair; *one of the set* FUJIN TEWAZA JŪNI KŌ, "Twelve forms of Women's Handiwork"; and a Woman kneeling folding a paper and another seated looking at a play-bill; *both signed* UTAMARO *do*
- 1 558 **Hokusai**: KŌSHŪ, KAJIKA-SAWA, The Lone Fisherman on a rock; *one of the Thirty-six Views of Fuji*. No. 34, late issue *Acland*
- 1 15 559 **Hokusai**: TŌTO, SURUGA DAI, Fuji seen from a hill in the centre of Yedo; *one of the Thirty-six Views of Fuji*. No. 43, First edition *do*
- 1 12 560 **Toyokuni**: SEGAWA RONOSUKE as a woman on one knee among chrysanthemums holding out a dispatch box for a letter.—SEGAWA ROKŌ as a woman dancing the KASHIMA ODORI; *both full size, upright*; *signed* TOYOKUNI (2) *Kate*
- 14 561 **Toyokuni**: A Group of Six Actors, three dressed as women, but in private life, on the balcony of a tea-house beside an iris garden. Triptych; *full size, upright*; *signed* TOYOKUNI (3) *Seave*
- 5 562 **Kunisada**: AIMOYŌ GENJI SHITATE, "An Improvised Genji Design." Hexptych. The Prince seated before a writing table on the balcony of a house overlooking the sea where there are *Cartmann*

LOT 562—*continued*.

fisher boats burning flares, surrounded by a number of ladies and two gentlemen looking at books, reading poems, etc. ; *full size, upright ; signed TOYOKUNI, and seal dated Hare 8 = 1855*

- 563 **Kunisada**: GENJI AWASE, one sheet with a woman walking ; *full size, upright ; signed GOTOTEI KUNISADA ; and eight half-block prints from another series ; signed TOYOKUNI, and seal dated Rat 8 = 1852* (9)

- 564 **Kuniyoshi**: TÔTO KASUMI GA SEKI, People crossing the crest of the hill at the Kasumi barrier ; *full size, oblong ; signed ICHYÛSAI KUNIYOSHI*

- 565 **Kuniyoshi**: Illustration of a Poem by SUWÔ NO NAISHI, to the effect "What a pity if my name should be spread abroad as worthy of blame without deserving it," *one of the One Hundred Poets Series ; a Lady looking at a book ; and a Lady looking at a bow and target ; all signed* (3)

- 566 **Kiyomine**: SHINOWARA OF TSURU-YA seated for the Tea Ceremony ; *full size, upright ; signed KIYOMINE*.—**Shunsen**: THE MAWARI-DÔRÔ, one woman standing and another kneeling watching the revolving lantern ; *full size, upright ; signed SHUNSEN* (2)

- 567 **Yeizan**: FÛRYÛ SAKAMORI SAN BIJIN, "Three Beauties at a Saké Party." Triptych. Three Women outside a house where shadows of the entertainment within are cast on the SHÔJI ; *full size, upright ; signed KIKUGAWA YEIZAN, and seal dated Dog 8 = 1814*

- 568 **Yeizan**: Four full-length Figures of Women variously employed ; *full size, upright ; all signed YEIZAN* (4)

- 569 **Yeizan**: Four Figures of Women from various sets ; *full size, upright ; all signed KIKUGAWA YEIZAN* (4)

- 570 **Yeizan**: Three Interior Scenes of Women from various sets ; *all signed YEIZAN ; and another of a GEISHA seated beside her SAMISEN box, falsely stamped with the signature of UTAMARO* (4)

- 571 **Yeisen**: YEDO HAK'KEI. Seven of the set of eight full-size oblong Landscapes ; *signed KEISAI YEISEN* (7)

- 572 **Yeisen**: THREE CRÊPE PRINTS. A Woman at her toilet ; and two other women ; *signed KEISAI YEISEN* (3)

- 573 **Hiroshige**: CHÛSHINGURA. A complete set of twelve full-size oblong Prints of the MARUSEI edition, with borders of detached TOMO-YE on a vandyked ground in black and white ; *signed HIROSHIGE* (12)

- 574 **Hiroshige**: SHINMACHI, one of the Stations of the KISOKAIDÔ. No. 12, First edition ; *signed HIROSHIGE*

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- 13 575 Hiroshige: A WINDY DAY. A Woman on a river bank under the swaying branches of a willow; and A Woman at a flower show; *both full size, upright; signed HIROSHIGE* (2) *Searle*
- 15 576 Hiroshige: YAJIROBEI crawling through the pillar of the Kyōto Daibutsuden, and Kidohachi pulling at him; *one of the set HIZA KURIGE DŌCHŪ SUZUME, "The Road Sparrow on Shanks' Mare."* — YOSHITSUNE'S FIGHT with Shirakawa no Tankaï at Gojō temple; *from the "Biography of Yoshitsune"; both signed HIROSHIGE* (2) *Knights*
- 15 577 Hiroshige: YAMASHITA GO MON NO UCHI, "Inside the Yamashita Gate"; *one of the rare KŌTO SHŌKEI set published by KAWA-SHŌ; full size, oblong; signed HIROSHIGE* *do*
- 14 578 Hiroshige: Four YEDO VIEWS, three with KIKAKUDŌ red stamps, and one with SANOKI in black, on the margins; *all signed HIROSHIGE* (4) *Simpson*
- 12 579 Hiroshige: Eight YEDO VIEWS from various sets and editions; *all signed HIROSHIGE* (8) *Searle*
- 12 580 Hiroshige: TŌKAIDŌ, Twenty-eight Views from the TSUTA-YA half-block edition; *signed HIROSHIGE* (28) *Cartmann*
- 10 581 Hiroshige: TAGO NO URA, Triptych. Genji and a lady on the balcony of a house looking out on to the beach where fisher nets are drying, and the birds circling round Fuji; figures by Kuni-sada *signed TOYOKUNI*, and landscape *signed HIROSHIGE*, and *seal dated Snake 12 = 1857* *do*
- 1 5 582 Various: SURIMONO, A GEISHA playing a TSUZUMI, *signed HOKUUN TAIGA*.—Three Fan Prints by HIROSHIGE, BUNCHŌ and SADA-TORĀ; and two sheets of HARIMAZE HAN (6) *Knights*
- 26 583 Hiroshige: MEISHO YEDO HYAK'KEI, "One Hundred Views of Yedo." An Album containing 116 Views, Title-page and Memorial Portrait of Hiroshige by KUNISADA; *signed TOYOKUNI* *Thoscocks*
- 10 584 Various Artists: TŌKAIDŌ. An Album containing sixty-five Views of Tōkaidō Scenes by KUNISADA, KUNIYOSHI, HIROSHIGE, YOSHIOUME, KUNIMARO, etc.; and a print of Whale Catching, by KUNIYOSHI *Winsworth*
- 2 8 585 Yūsen: KAKEMONO. A Group of Cranes walking, wading, flying, and in their nests in pine trees, in colours on silk; *unsigned, but attributed to YŪSEN; in box* (2) *Knights*

Other Properties.

FRAMED JAPANESE PRINTS.

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|----------|-----|--|---|----|
| Lister | 586 | Harunobu : HASHIRAKAKE. The Chidori Tamagawa. A lady with a black hood looking up at birds flying overhead; inset at the top a portrait of the priest NŌIN; <i>signed</i> SUZUKI HARUNOBU | 2 | 10 |
| do | 587 | Koryūsai : HASHIRAKAKE. A Golden Pheasant on a branch of a pine tree above YAMABUKI and a waterfall; <i>unsigned</i> | | |
| Murakami | 588 | Utamaro : GEBON NO NYŌBŌ, "An ordinary Woman." Large head portrait of a woman threading a needle, bust only, on a pale yellow ground; <i>full size, upright, one of a set</i> TŌSEI ONNA FŪZOKU TSU, "Customs of Women of the Present Day"; <i>signed</i> UTAMARO | 2 | 15 |
| Hartmann | 589 | Harunobu : HASHIRAKAKE. The Kiyomizu Komachi standing under a branch of cherry blossom looking up at a conduit of water forming a waterfall; <i>signed</i> SUZUKI HARUNOBU | 1 | |
| do | 590 | Koryusai : HASHIRAKAKE. The Kagura Dance, a woman with an open fan, holding aloft a SHINTŌ cluster of crotals as she stands under a vermilion awning; <i>unsigned</i> | 1 | 15 |
| Knight | 591 | Koryūsai : A Fashion Plate. A girl standing by the SHŌJI track in a house, holding a sleeve, striped and embroidered with a poem, and a younger girl holding up the other side; <i>medium size, almost square, one of a set</i> FŪRYŪ TAKA SOLE SAN YU, "A Fashionable Set of three Sleeves"; <i>signed</i> KORYŪ | 3 | 3 |
| Slater | 592 | Shunshō : A SET OF FIVE PORTRAITS OF ACTORS in female characters, all standing on a balcony with the tops of cherry trees showing beyond; from right to left they are Iwai Hanshirō IV, Onoye Tamezō, Yamashita Kinsaku III, Segawa Kikunojō III, and Yoshizawa Naminosuke; HOSO-YE; <i>signed</i> SHUNSHŌ | 3 | |
| Hartmann | 593 | Shunkō : A SET OF TWO ACTORS standing on an eight-parts bridge over an iris pool, on the right Ōtani Hiroji III, and facing him Sawamura Shirōgorō; HOSO-YE; <i>signed</i> SHUNKŌ | 1 | 10 |
| do | 594 | Shunyei : ICHIKAWA KOMAZŌ I in male character, standing beside a fence under a cryptomeria; HOSO-YE; <i>signed</i> SHUNYEI | 1 | 5 |
| do | 595 | Shunyei : SEGAWA KIKUNOJO III in female character, standing holding aloft a branch of cherry blossom; HOSO-YE; <i>signed</i> SHUNYEI | 1 | 10 |

- 1 2 596 **Shunchō**: HASHIRAKAKE. Two Yoshiwara belles walking side by side, passing to the right, under cherry blossom; signed *Hartmann*
SHUNCHŌ
- 1 18 597 **Shunchō**: HASHIRAKAKE. A woman squatting on a high wattled bank of a river with a rod and line, fishing in the back-water, and another woman standing beside her holding a fan; signed *Landew*
SHUNCHŌ
- 1 12 598 **Shunchō**: HASHIRAKAKE. A woman standing holding a dish and arranging a hair-pin, behind, a fishmonger on one knee cutting up a BONITO on a board; signed SHUNCHŌ *do*
- 1 10 599 **Shunman**: ENOSHIMA. A group of three pilgrims on the Seven Ri Beach, going to the Shrine of Benten, the man pointing out the island in the distance to a woman who has got out of her KAGO; full size oblong; signed SHUNMAN *Hartmann*
- 15 600 **Utamaro**: HASHIRAKAKE. Amekawa and Chiūbei, he with a half-closed umbrella over his head, and she with the ends of her UCHIKISE in her mouth, looking up in his face; signed UTAMARO *do*
- 1 10 601 **Tsukimaro**: WAKANASAKI OF TAMA-YA seated, holding an open book; medium size, upright; one of a set ZENSEI HANA NO SUGATA-YE, "Pictures of flourishing Flower-forms," i.e. Beautiful Women; signed KAIMEI (changing the name) TSUKIMARO *do*
- 1 2 602 **Hokusai**: WATCHING FISHERMEN. Three women on the balcony of a house overlooking Yedo Bay, looking at distant fisher boats with side nets; YOKO-YE; signed SŌRI *do*
- 1 6 603 **Hokusai**: ENOSHIMA SHUMBŌ, "Spring, Full Moon at Enoshima." The sea white in the silvery light, and a group of a porter and two female pilgrims talking to a peasant woman with children on the Seven Ri Beach; YOKO-YE; an illustration from YANAGI NO ITO "Willow Silk," a book of poems on Spring; signed HOKUSAI SŌRI; published 1797 *do*
- 2 10 604 **Hokusai**: SHUNSHŪ, ŌNO SHINDEN; one of the "Thirty-six Views of Fuji," First edition. No. 2 *Slater*
* * * From the Ritchie collection.
- 1 2 605 **Hokusai**: TODO NO URA; one of the "Thirty-six Views of Fuji," First edition. No. 6 *Hartmann*
- 1 10 606 **Hokusai**. THREE TANZAKU: A man standing on another's back, writing on a temple pillar; a gardener sweeping up maple leaves in a temple garden; and a woman washing linen in a stream; all signed ZEN HOKUSAI I-TZU; in one frame *Kelly*
- 3 10 607 **Gakutei**: ADAZAKURA, "A cherry-tree that soon sheds its blossom." A woman seated with an open book on her knee, reading and smoking by the open SHŌJI of a house with a blossoming cherry *do*

LOT 607—*continued*.

tree at her back outside; *full size, upright; one of a set* HANA AWASE SAMBAN TSUZUKI, "A Comparison of Flowers, a set of three"; *signed* GAKUTEI HARUNOBU

* * Very rare, and of unusual size for this artist.

- 608 *Hartmann* **Hokkei**: TAKI NO GAWA, "The River of Waterfalls," a double-page illustration from a book of Poems on Waterfalls, published 1833, printed in SURIMONO style; *signed* HOKKEI 1 6

- 609 *Kato* **Toyohiro**: AN OLD PRIEST AND A GIRL standing by the edge of a stream, he with his back turned towards her, and she looking down the stream; across the river a touch of landscape in mist; *medium size, oblong; signed* TOYOHIRO 1 12

- 610 *Arnold* **Toyokuni**: THE DREAM. Triptych. Interior of the women's apartments in a nobleman's YASHIKI. A noble lady in the centre leaning on a book-rest asleep, and a dream of the Rats' Wedding rising from her heart, typifying marriage; before her by a brazier is a group of four young girls playing UTA GARUTA, "The One Hundred Poets Game"; another young woman close by is looking at HYAKUNIN ISSHU, "Single Songs of One Hundred Poets" to check the players, and five other women are grouped about, variously employed; *full size, upright; signed* TOYOKUNI 6 10

* * Early work.

- 611 *Murakami* **Toyokuni**: SHIOHI GARI, "Hunting at Low Tide." Right-hand sheet of a triptych. Two ladies stand on the sands close by a grove of pines looking at a third stooping with her hands down on a flipping flat fish; *full size, upright; signed* TOYOKUNI 11

* * Early work.

- 612 *Searle* **Toyokuni**: PLUM BLOSSOM OUTING, apparently the right-hand sheet of a triptych. Three women facing to the left, one in a black KIMONO squatting, another standing behind her with hands on her shoulders, and a third standing looking into a pocket mirror and wiping her face; *full size, upright; signed* TOYOKUNI 1 12

* * From the Gookin collection.

- 613 *Hartmann* **Toyokuni**: THE LADY JOSAN-NO-MIYA standing, holding in her arms and caressing her cat; a detached branch of cherry blossom at the left top corner; *full size, upright; signed* TOYOKUNI 1 8

- 614 *Higginbottom* **Toyokuni**: LADIES AT SWORD PLAY, the left and centre sheets of a triptych. On the left a noble lady seated as judge, a lady in black standing beside her, and on her far side a lady holding a YARI; in the centre two women with wooden swords covered with leather, the one standing, and her beaten opponent on her knees; in the background the balcony rails and branches of cherry blossom; *full size, upright; signed* TOYOKUNI 1 16

- 3 15 615 **Toyokuni**: IWAI KIYOTARŌ in private clothes being entertained by a lady, seated with a SAKÉ cup in his hand, and the lady in gauzy summer dress half reclining by his side; *full size, upright*; signed TOYOKUNI *Arnold*
- 16 616 **Toyokuni**: SAWAMURA TANOSUKE as a woman in a temple visiting head-dress, on one knee under the branch of a weeping cherry in blossom; *full size, upright*; signed TOYOKUNI *Kartmann*
- 14 617 **Kunisada**: THE GEISHA ROMAN of Sakura-ya standing beside a bundle, holding her paper handkerchiefs; *full size, upright*; signed GOTOTEI KUNISADA *do*
- 10 618 **Kunisada**: THEATRICAL DUO: Asao Yujirō as Yoshitsune standing holding a sword unsheathed, and Iwai Hanshirō V as Utabime Dayu, both under boughs of maple; *full size, upright*; signed GOTOTEI KUNISADA *do*
- 10 619 **Sadatora**: A Woman walking in the country with her fan up to her face; *medium size, upright*; signed GOFUTEI SADATORA *do*
- 1 12 620 **Kuniyasu**: SCENE IN A TEA-HOUSE AT TSUKUDAJIMA, right-hand sheet of a triptych. A lady in black making a salutation and one beside her giving a packet to a third standing; *full size, upright*; signed KUNIYASU *Simpson*
- 13 621 **Yeizan**: OHARA-ME. A Group of Ohara women wood gatherers, two seated on bundles, and one with bundles on her head beside a laden ox; YOKO-YE; signed YEIZAN *Stark*
- 14 622 **Hiroshige**: ARASHI-YAMA MANKA, "The Full Stream (of the Katsura-gawa) at Arashi-yama"; *one of the views from KYŌTO MEISHO*, First edition, *but a late and poor impression*; signed HIROSHIGE *Murakami*
- 1 12 623 **Hiroshige**: YASE NO SATO, "Yase village," with women carrying loads on their heads; *one of the KYŌTO MEISHO set*, First edition; signed HIROSHIGE *Cardew*
- 21 624 **Hiroshige**: NAKATSUGAWA. View close to the village in a shower of rain, with three white egrets in a reedy pool; *one of the KISOKAIDŌ set*. No. 46, First edition; signed HIROSHIGE *Slater*
- 5 5 625 **Hiroshige**: SETTSU KOROMO UCHI. A Woman and a girl beating cloth, a child at the woman's back; *one of the TSUTA-YA Tama River set*; signed HIROSHIGE *do*
- 1 4 626 **Hiroshige**: SHIRASUKA; *one of the TŌKAIDŌ set*. No. 33, only state *Higginbottom*
- 12 627 **Hiroshige**: YUI; *one of the TŌKAIDŌ set*. No. 17, only state *Kartmann*
- 14 628 **Hiroshige**: MAIZAKA; *one of the TŌKAIDŌ set*. No. 31, only state *Heale*
- 15 629 **Hiroshige**: KUWANA; *one of the TŌKAIDŌ set*. No. 43, second state *Cardew*

630 **Hiroshige**: TSUCHI-YAMA ; *one of the TŌKAIDŌ set. No. 50, late issue* 16

631 **Hiroshige**: KOKON JŌRURI TSUKUSHI, "Ancient and Modern Dramas Illustrated." Higuchi no Jirō in a tree watching his lord sailing away; and Kampei about to commit suicide is advised by Okaru to flee away ; *both signed HIROSHIGE* (2) 1 10

632 **Hiroshige**: KOKON JŌRURI TSUKUSHI. Gompachi reading a letter from Komurasaki ; and Umegawa asking Chūbei's father of his whereabouts ; *both signed HIROSHIGE* (2) 1 14

633 **Hiroshige**: KOKON JŌRURI TSUKUSHI. Sekibei about to cut down the cherry-tree haunted by the ghost of an OIRAN ; and Shungan dragging the woman Oyasu into his house ; *both signed HIROSHIGE* (2) 3 5

* * The above three lots are from a rare set.

634 **Hiroshige**: UYENO TŌEIZAN NAKA SHIMIZUDŌ HANAMI. Two people on the balcony and three others on the hill side looking at the white blossoms against a pale yellow sky ; *one of the panel series TŌTO MEISHO, with seal of MATSUBARADŌ ; signed HIROSHIGE* 4

635 **Hiroshige**: RYŌGOKU BASHI, a double panel print with a great stream of fireworks in the centre ; *signed HIROSHIGE* ; and a Woman carrying a boiler on her head, a small panel print ; *signed HIROSHIGE* (2) 2

636 **Hiroshige**: MATSUCHIYAMA, YORU NO KEI, "Night View, Matsuchiyama." A GEISHA following a lantern as she goes home along the SAN-YA BORI ; *one of the set MEISHO YEDO HYAKKEI ; signed HIROSHIGE* 1 10

637 **Indian Miniature**: A Prince seated with a HUKA and being entertained by musicians ; in colours 12

CHINESE DRAWINGS.

638 **Portraits**: Two of Chinese nobles of high rank, each seated in a chair before a screen ; two others of officials in their home life ; and a View of the interior of an official Residence ; in colours on paper (5) 1 10

639 **Ceremonials**: Ten Views, in colours on paper (10) 1 2

640 **Historical Incidents**: Ten, the Emperor Gentoku's Escape by dashing into the river Dankoh ; and others, in colours on paper (10) 1

641 **Sieges of Castles**: Ten, in colours on paper (10) 15

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|-----|--|------|-------------|
| 642 | Combats on Horseback : Ten, in colours on paper | (10) | <i>Hope</i> |
| 643 | Combats on Sea and Land : Nine, in colours on paper | (9) | <i>do</i> |
| 644 | General Encounters : Ten, in colours on paper | (10) | <i>do</i> |
| 645 | Various Incidents : Ten, in colours on paper | (10) | <i>do</i> |
| 646 | An Album, with many drawings of birds, monsters, insects and flowers, some four on a page ; in water colours on paper | | <i>do</i> |
| 647 | An Album, with drawings of domestic appliances, four on a page ; and an Album, with drawings on rice paper, official figures | (2) | <i>do</i> |

END OF SALE.



Total of Sale

£ 1132 11 0

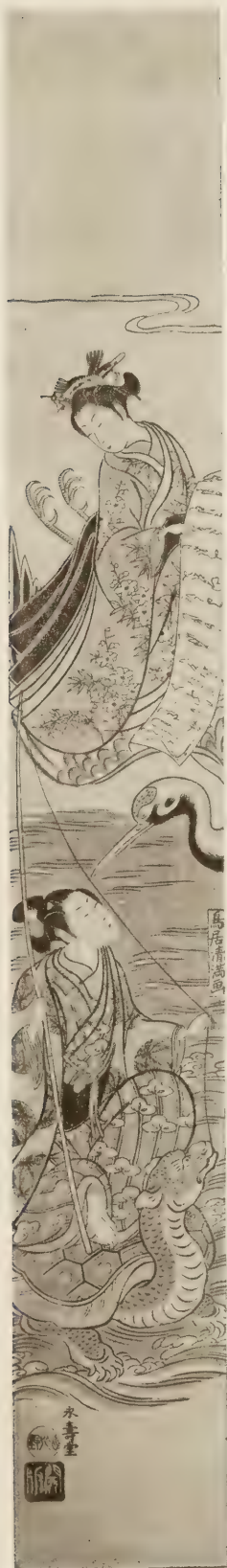


羽川元信筆



明徳堂
石川秀範書信圖





No. 20.



No. 110.





No. 23.



No. 25.



No. 24.



No. 36.





No. 29.



No. 54.



No. 62.



No. 67.



No. 90.



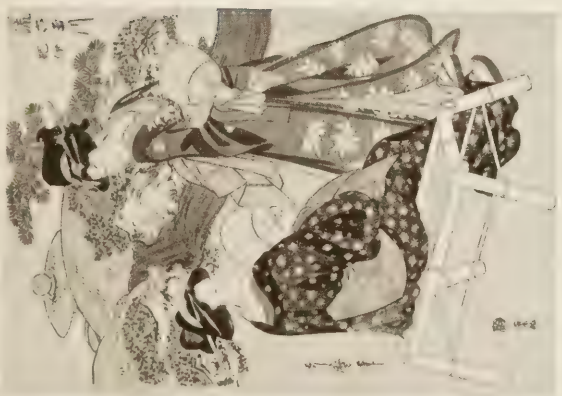
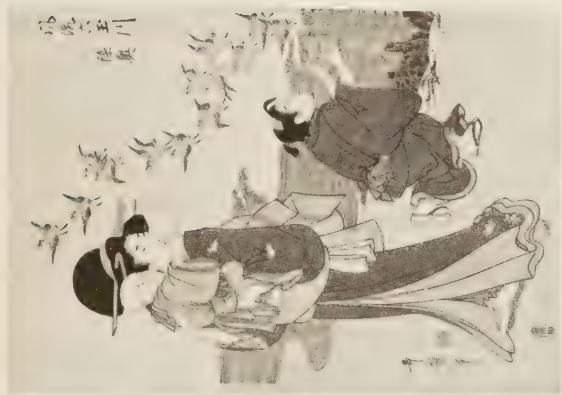
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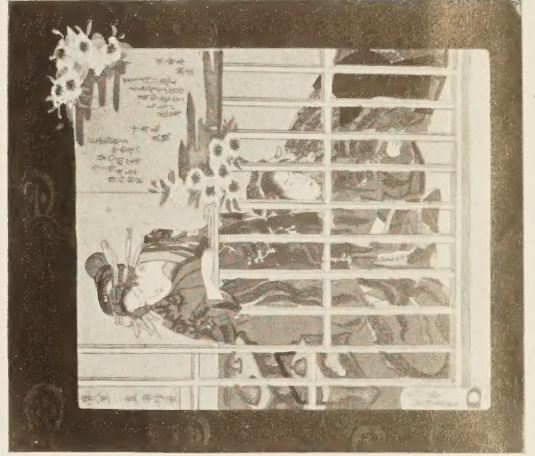
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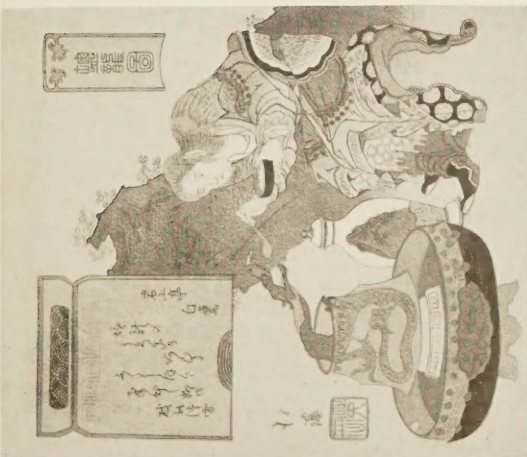
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